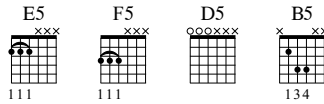


from Avenged Sevenfold - *The Stage*

The Stage

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Gtrs. 1-6: Drop D tuning;
(low to high) D-A-D-G-B-E



Intro Free time

*Em
(Kybd.)

C

Am

E5



*Chord symbols reflect implied harmony.

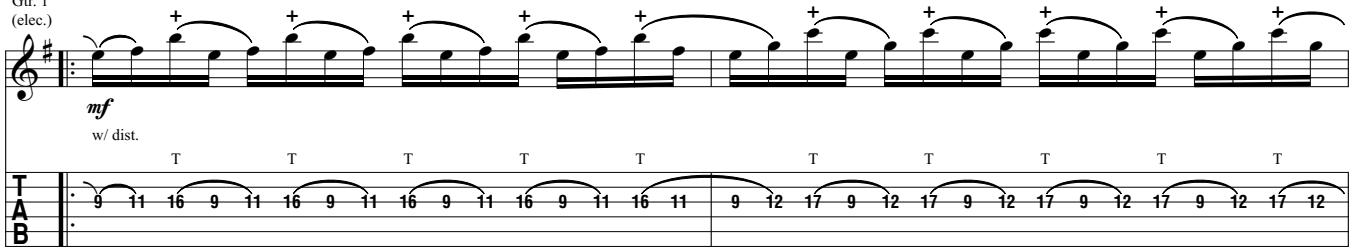
Moderately fast ♩ = 135

Esus2
Riff A

C

Gtr. 1
(elec.)

mf
w/ dist.

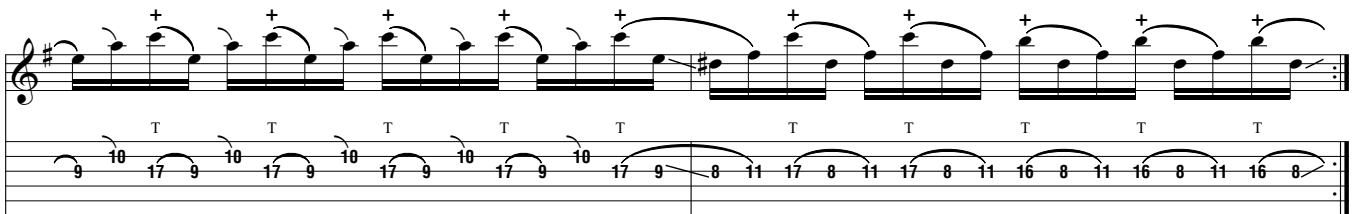


1.

Am

B(b9)

B

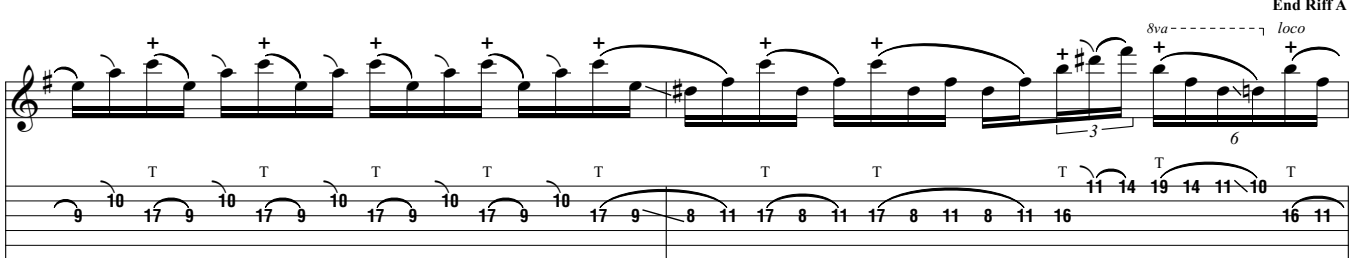


2.

Am

B(b9)

B



Gtr. 1: w/ Riff A (2 3/8 times)

Esus2
Rhy. Fig. 1

C

Am

B(b9)

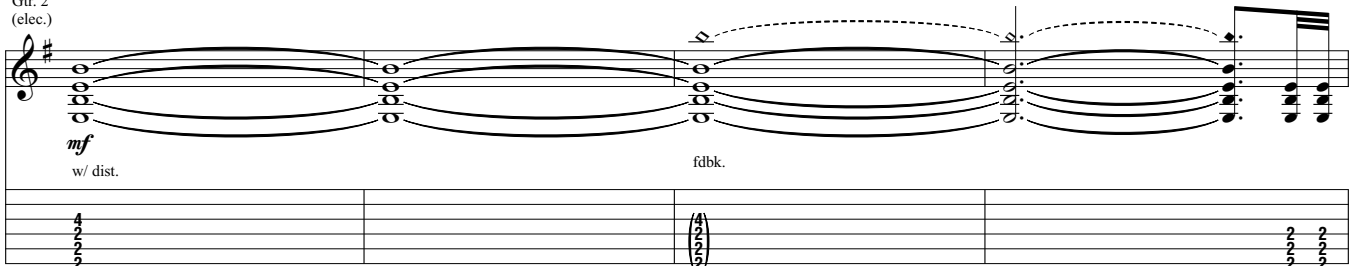
B

End Rhy. Fig. 1

Gtr. 2
(elec.)

mf
w/ dist.

fdbk.



Gtr. 3 Gtr. 2: w/ Rhy. Fig. 1
(elec.) Esus2

C Am B(b9) B

mf
w/ dist.

*Gtrs. 2 & 3 E5 C5 A5 B(b9)/D# B/D# B(b9)/D# B/D#

*Composite arrangement

E5 C5 A5

Rhy. Fig. 2

B(b9)/D# B/D#

Gtr. 1

sva *loco*

T 11 14 19 20 19 14 11 14 19 23 19 14 11 14 11 17 11 8 11

Slide tap finger. *As before

Gtrs. 2 & 3

End Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2
E5 C5

Gtr. 1

sva

T 9 11 16 9 11 16 9 11 16 9 11 16 9 11 16 11 9 12 17 9 12 17 12 15 20 15 12 17 12 9 10 9

A5

8va - - - - -

loco

6

*T - - - - -

17 20 17 12 8 10 8 12 8 10 9 10 14 17 14 9 5 7 9 5 7 6 10 6

*Slide tap finger (next 2 meas.)

B(b9)/D#

B/D#

8va - - - - -

6

3

*T - - - - -

*T - - - - -

*T - - - - -

11 14 19 20 19 14 11 14 11 14

(6) 9 13 14 13 9 6 9 14 15 8 11 16 17

E5

D#5

Gtr. 1

loco

19

19

2 1/2

1

(19)

19

Gtrs. 2 & 3

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

2 2 2 2 2 2 2 5 2 0

1 1 1 1 1 1 4 1 0

E5

D#5

N.C.

1. So, I ar - rived, _

(19)

(19)

Rhy. Fill 1

End Rhy. Fill 1

P.M. - - -

P.M. - - -

P.M. - - -

2 2 2 2 2 2 2 5 2 0

1 1 1 1 1 1 1 1 0

Verse

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)

E5

D#5

E5

na - ked and cold. _____ A wel-come change from the a - bey - ance of a

3. See additional lyrics

D#5

E5

D#5

ghost town cat - a - comb. _____ No need for coun - sel, I ap - pre - ci - ate _____ the time _____ I'm not a -

E5

D#5

lone. _____

Spoken: (Why don't you get _____ my law - yer on the phone?)

2. There were days _____
4. See additional lyrics

Gtrs. 2 & 3

P.M. -----| P.M. -----| P.M. -----|

2 2 2 2 2 2 2 5 2 0 1 1 1 1 1 1 1 1 1 1

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (4 times)

E5

D#5

E5

D#5

_____ these child eyes _____ would o - ver - look _____ the ug - li - ness _____ and fan - ta - size. _____

E5

D#5

E5

D#5

I found my heart for the first time and I _____ a - wak - ened in me. I left my-self to nav - i - gate, and, oh, I felt _____ con -

Interlude

B5

D#5

F#5

G5

B5

D#5

F#5

G5

C5

D#5

F#5

C5

trol. _____

Spoken: (Seems Ah. _____ these sheep have

Gtrs. 2 & 3 Rhy. Fig. 4

P.M. -----| P.M. -----| P.M. -----|

4 4 5 4 2 1 4 5 1 4 5 1 4 5 3

B5 D#5 F#5 G5 B5 D#5 F#5 G5 C5 D#5 G5 F#5

quite an ap - pe - tite.) _____

End Rhy. Fig. 4

(cont. in slashes)

P.M. -----| P.M. -----| P.M. -----|

4 4 4
2 2 2

1 4 5 1 4 5 1 4 5

Chorus **Half-time feel**

*E5

Rhy. Fig. 5

F5

Gtrs. 2 & 3

Who is the crowd _____ that peers through the cage _____ as

Gtr. 4 (elec.) **Riff B**

mf
w/ dist.

8 (8) 10 12 13 12 10 12 13 12 10

Gtr. 5 (elec.) **Riff B1**

mf
w/ dist.

9 (9) 11 12 14 12 10 (10) 12 14 12 10

Gtr. 6 (elec.) **Rhy. Fig. 5A**

mp
w/ clean tone

let ring -----|

0 0 2 3 3 3 3 3

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

D5

To Coda

B5

End half-time feel

End Rhy. Fig. 5

(2nd time, cont. in notation)

we per - form — here — up - on the stage? —

End Riff B

End Riff B1

End Rhy. Fig. 5A

let ring — — — — — let ring — — — — —

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 1/2 times)

Gtrs. 4, 5 & 6 tacet

E5

D#5

E5

Gtrs. 2 & 3: w/ Rhy. Fill 1

D#5

N.C.

D.S. al Coda

Ow. ————— 3. As the boy —

Coda

Gtrs. 4 & 5: w/ Riffs B & B1 (last 2 meas.)

Gtr. 6: w/ Rhy. Fig. 5A (last 2 meas.)

Bsus4

on the stage? —

Gtrs. 2 & 3

Gtrs. 2 & 3: w/ Rhy. Fig. 5
 Gtr. 6: w/ Rhy. Fig. 5A
 Em(add9)

Fmaj7#11

Tell me a lie _____ in a beau-ti-ful way. _____ I be -

Gtr. 4 Riff C End Riff C

8 (8) 8 10 12 10 12 10 8 10 12 10 (10) 10 12 13 12 13 12 10 12 10 12 10 8 10 8

Gtr. 5 Riff C1 End Riff C1

9 (9) 9 11 12 11 12 11 9 11 12 10 (10) 10 12 14 12 14 12 10 12 10 12 10 9 10 9

D6sus2 Bsus4 End half-time feel

lieve in an - swers, _____ just not to - day. _____

Gtr. 1

trm trm trm

4 (5) 8 (9) 11 (12) 11 / 16 (16)

Gtr. 4

10 (10) 10 12 14 12 14 12 10 12 10 12 10 9 10 9 8 8 9 11 9 11

Gtr. 5

7 (7) 7 9 10 9 10 9 7 9 7 9 7 5 7 5 4 4 5 8 8

Guitar Solo

Gtrs. 4 & 5 tacet

E5

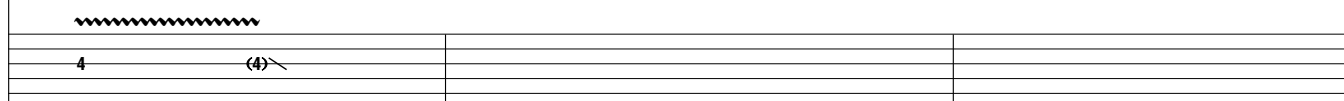
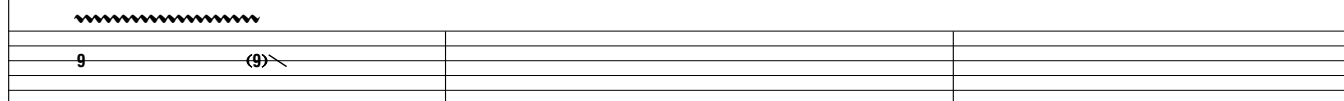
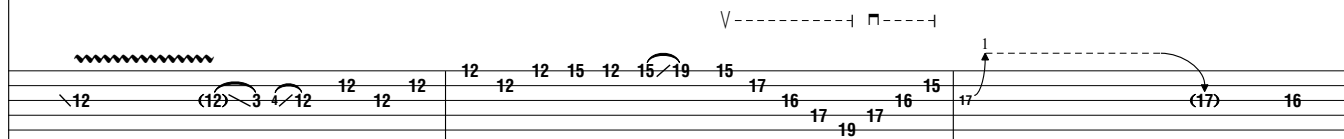
Rhy. Fig. 6

F5

Gtrs.
2 & 3

P.M.

P.M.

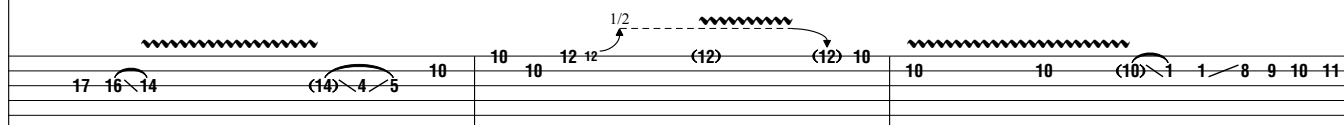
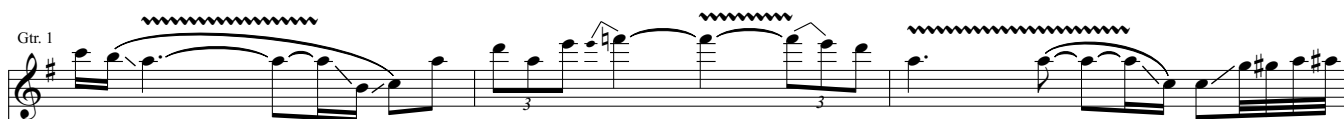


D5

End Rhy. Fig. 6

Gtrs.
2 & 3

Gtr. 1



B5

delta

loco

6

3

P.H.

12 (12) 7 11 12 14 15 16 16 (16) 7 16 18 19 19 (19) 9 15 20 22 22 20

Gtrs. 2 & 3: w/ Rhy. Fig. 6

E5

F5

delta

loco

3

1

20 (20) 19 20 19 17 10 19 17 16 17 15 19 (19) 19 1 1/2

D5

delta

loco

1/2

(19) 19 5 17 18 17 17 14 17 20 17 14 17 14 12 15 12 10 13

Gtr. 4

delta

loco

1

13 10 13 10 6 10 10 13 10 10 14 10 9 10 9 12 14

B5

D#5 F#5 G5

B5 D#5 F#5 G5

C5 D#5 F#5 C5

B5

D#5 F#5 G5

B5

D#5

F#5

G5

C5

D#5

G5

F#5

Interlude

Gtrs. 1, 2 & 4 tacet

Em

D

G5

Gtr. 1

Gtr. 4

Gtr. 7

Rhy. Fig. 7

End Rhy. Fig. 7

Gtr. 2

*Vol. swell

Gtr. 8

(elec.)

Am

G5

D

Gtr. 7

Gtr. 7: w/ Rhy. Fig. 7

Gtr. 8

Em D G5

let ring -----

Gtr. 1

Am G5 D

*w/ delay

*Set for dotted quarter-note regeneration w/ 4 repeats.

Gtr. 8

let ring -----

Gtr. 7

Rhy. Fig. 8 End Rhy. Fig. 8

let ring -----

Guitar Solo

Gtr. 7: w/ Rhy. Fig. 7

Gtr. 1

Em D G5

8va -----

Harm. w/ bar

Pitch: G slack

Gtr. 8

w/ pick & finger -----

let ring -----

Harm.

Gtr. 7: w/ Rhy. Fig. 8
Am

G5

D

loco

15ma

loco

P.H.

let ring

let ring

Gtr. 8 tacet
Gm

Gtr. 1

let ring

let ring

Gtr. 7 Riff D

let ring throughout

Gtrs. 2 & 3 Rhy. Fig. 9

P.M.

P.M.

P.M.

Eb/G

F/A

10 $\frac{1}{2}$ (10) (10) 11 11 13 (13) 10 (10) 8 7 8 (8) (8) 6 12

5 3 4 3 3 4 3 4 5 3 4 3 3 4 3 4 7 5 6 5 5 6 5 6

P.M. ----- P.M. ---- P.M. ---- P.M. -----

8 6 6 6 6 6 6 6 10 8 8 8 8

D/F#

(12) 10 10 10 5 (5) 8 8 7 7 (7) 4 5 7 5 3 5 6 (5) 5 3 2 3 2 5 4

End Riff D

7 5 6 5 5 6 5 6 0 2 3 2 2 3 2 3 3 3 3 2 3 2 3 2 3 2

End Rhy. Fig. 9

P.M. - P.M. -- P.M. ---- P.M. ----- P.M. ---- P.M. ----

8 10 8 8 10 8 8 7 5 5 5 5 5 7 5 5 5 7 5 5 5

Gtr. 7: w/ Riff D

Eb/G

Gr. 1

The musical score is for guitar, labeled 'Gr. 1'. It features a melodic line on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody includes several triplet markings (indicated by a '3' below the notes) and a final triplet of eighth notes. A 1/2 note is indicated above the first measure. Below the staff is a fretboard diagram with six strings and a 12-fret scale. The scale is written in a sequence of numbers: 4, 7, 8, 7, 8, 6, 10, 6, 8, 6, 10, 1/2, (10), (10), 8, 8, 11, 12. A wavy line indicates a vibrato effect on the 10th fret, and a dashed line indicates a slide from the 10th to the 11th fret.

The image displays a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one flat (B-flat). It contains a melody with various notes, rests, and ornaments (wavy lines). The bottom staff is a guitar-specific staff with six lines, used for fingerstyle guitar accompaniment. It includes fret numbers (13, 11, 14) and a diagram showing the placement of fingers (1, 1/2, 1) on the strings. The score is divided into two measures by a double bar line. The second measure is marked with "F/A" above the staff, indicating a F major/A major chord. The melody in the second measure is a sustained chord with a wavy line, and the guitar accompaniment shows a sequence of notes (13, 11, 13, 11, 13, 11) with a wavy line above them.

Gtr. 7: w/ Riff D (4 times)

Gtr. 1 tacet

$$E_b/G$$

Gtr. 1

18 18 (18)

Gas.
2 & 3[illegible]

The musical notation for the vocal line is written on a single staff in 4/4 time. The key signature has one flat (B-flat). The melody begins with a half note G4 (labeled F/A), followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. A slur covers the first four notes. The next measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The final measure contains a half note D4 (labeled D/F#) and a whole note rest. A slur covers the final two notes. The lyrics 'I'm run-ning out of fight.' are written below the staff, aligned with the notes.

Gtr. 4

8 10 11 13 13 16 15 13

Gtr. 5


10 11 12 13 14

8 11 12 14 14/17 15 14

[illegible]

Gtrs. 2 & 3: w/ Rhy. Fig. 10 (3 times)

Gm Eb/G



And the wind _ speaks a com- fort - ing voice, _ _ _ _ _ guid - ing _ me _ to her arms. _

Grtr. 4

13 15

15 15 15

11 13

15

15 11 13 15

[illegible]

F/A

D/F#

Moth - er, I'm al - right. It took the

8va

loco

17 (17) 11 (11) 15 14 (14) 8 (8) 11

18 (18) (18) 13 (13) 16 15 12 11 12 14 14/17

Gm

birth of sin to snake - rat - tle the mind, be - fore a

Riff E

V---□-----□ V---□-----□ V---□-----□ V---□-----□

15 10 11 12 12 11 10 15 10 11 12 12 11 10 15 10 11 12 12 11 10

10 6 8 7 8 7 8 6 10 6 8 7 8 7 8 6 10 6 8 7 8 6 10 6 8 7 8 6

E \flat /G

blow to the head _____ by the gav - el of time _____ to wake _____

This section contains two systems of musical notation. Each system consists of a vocal line in treble clef with a key signature of one flat (B-flat), a guitar line with a key signature of one flat, and a bass line. The guitar and bass lines feature complex fretboard diagrams with numbers indicating finger positions. Above the guitar line, there are rhythmic markings: a 'V' followed by a dashed line and a quarter note, and a square symbol followed by a dashed line and a quarter note. The first system covers the lyrics 'blow to the head' and 'by the gav - el'. The second system covers 'of time' and 'to wake'.

F/A

_____ up. _____ Won't you _____

8va End Riff E

This section contains two systems of musical notation. Each system consists of a vocal line in treble clef with a key signature of one flat (B-flat), a guitar line with a key signature of one flat, and a bass line. The guitar and bass lines feature complex fretboard diagrams with numbers indicating finger positions. Above the guitar line, there are rhythmic markings: a 'V' followed by a dashed line and a quarter note, and a square symbol followed by a dashed line and a quarter note. The first system covers the lyrics 'up.' and 'Won't you'. The second system is a guitar riff labeled '8va' and 'End Riff E'.

D/F#

— wake up? — When did the

8va

V---| □-----| V---| □-----| V---| □-----| V---| □-----|

17 14 15 14 16 14 15 14 17 14 15 14 16 14 15 14

V---| □-----| V---| □-----| V---| □-----| V---| □-----|

14 10 10 11 12 11 10 10 14 10 10 11 12 11 10 10

Gtr. 5: w/ Riff E
Gm

walk - ing apes — de - cide that nu - cle - ar war — was the

Gtr. 4

8va

V---| □-----| V---| □-----| V---| □-----| V---| □-----|

18 15 15 17 15 15 18 15 15 17 15 15 18 15 15 17 15 15

E♭/G

on - ly so - lu - tion for them keep - ing the score? — Just wake —

8va

V---| □-----| V---| □-----| V---| □-----| V---| □-----|

18 15 16 15 17 15 16 15 18 15 16 15 17 15 16 15 17 15 16 15

F/A

up. _____ Can't you _____

8va

20 17 18 17 19 17 18 17 20 17 18 17 19 17 18 17 20 17 18 17 19 17 18 17

D/F#

wake up? _____

8va

Gtr. 4

22 17 19 19 19 19 17 22 17 19 19 19 19 17 20 17 19 20 17 19 17 20 19 17 19 20 17 19 16 19 17

8va

Gtr. 5

17 14 15 14 16 14 15 14 17 14 15 14 16 14 15 14 20 17 19 20 17 20 19 17 20 17 19 20 17 19 17 20

Guitar Solo Half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (4 times)

Gtrs. 4 & 5 tacet

E5

D#5

Screamed: Oh. _____

8va

Gtr. 1

19 19 18 15 16 15 17 15 16 15 18 15 16 15 16 15 18 15 16 15 16 15

E5 D#5

8va -

19 19 18 15 16 15 16 15 18 15 16 15 18 15 16 15

w/ laughter, next 3 meas.
E5 D#5

8va -

19 15 17 16 17 15 19 15 17 16 17 15 18 15 16 15 17 15 16 15 18 15 16 15 16 15 16 15

E5 D#5

8va -

End half-time feel

19 15 17 16 17 15 19 15 17 16 17 15 18 15 16 15 17 15 16 15 18 15 16 15 16 15 16 15

Gtrs. 2 & 3: w/ Rhy. Fig. 4
B5 D#5 F#5 G5 B5 D#5 F#5 G5 C5 D#5 F#5 C5

Ah. _____
Spoken: (You know _____ this is just a _____

8va -

18 18 18 19 19 19 19 14 17

B5 D#5 F#5 G5 B5 D#5 F#5 G5 C5 D#5 G5 F#5

sim - u - la - tion, don't you?)

8va----- loco

V---4 V---4

17 14 16 17 14 17 14 11 14 13 11 14 11 13 14 11 14 14 11 13 11 13 10 11 13 10 10 12 10 9 12 12 9 6 7 10 7 10 6 6

Chorus Half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (1st 4 meas.)
Gtrs. 4 & 5: w/ Riffs B & B1

Gtr. 1 tacet

E5

F5

Who is the crowd that peers through the cage as

7 (7)

D5

B5

we per - form here up - on the stage?

Gtrs. 2 & 3 Rhy. Fill 2 End Rhy. Fill 2

4 4 4 4
4 4 4 4
2 2 2 2

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (1st 6 meas.)
Gtrs. 4 & 5: w/ Riffs C & C1

E5

F5

Tell me a lie in a beau - ti - ful way. I be -

B5

lieve in an - swers, _____ just not to - day. _____

Gtr. 4

10 (10) 10 12 14 12 14 12 10 12 10 12 10 9 10 9 8 (8) 8 (8) 11 (11) 14 (14)

Gtr. 5

7 (7) 7 9 10 9 10 9 7 9 7 9 7 5 7 5 4 (4) 4 (4) 8 (8) 11 (11)


Outro

Em

Fmaj7#11

Riff F

8va-----

Gtr. 4 *8va* 

Riff F1

[illegible]

Gtr. 8
(nylon-str.
acous.)

Rhy. Fig. 11A

acous.)

mf

w/ fingers
let ring throughout

Gtrs. 2 & 3

Rhy. Fig 11

	<p>The Rose Tree</p>
	<p>The Rose Tree</p>
	<p>The Rose Tree</p>
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	<p>The Rose Tree</p>
	<p>The Rose Tree</p>

B7

End Riff F

8va.

End Riff F1

End Rhy. Fig. 11A

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth and quarter notes. The second system shows the guitar accompaniment in treble clef, featuring a series of chords and a melodic line. The guitar part includes a key signature change to one sharp (F#) and a common time signature (C). The score is written for a single guitar and voice.

End Rhy. Fig. 11

0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2

*Gtrs. 2 & 3: w/ Rhy. Fig. 11 (3 times)

*Gtrs. 4 & 5: w/ Riffs F & F1 (3 times)

Gtr. 9: w/ Rhy. Fig. 11A

Em

Fmaj7#11

*Gradually fade out (next 16 meas.)

Dm(add9)

B7

First system of the musical score, consisting of a single staff with a treble clef and a key signature of one sharp (F#). The staff contains four measures, each containing a whole rest.

Em
Gtr. 10
(nylon-str. acous.)

Fmaj7#11

Dm(add9)

mf
w/ fingers
let ring throughout

7 8 9, 8 9 7 8 7, 8 10 10, 10 10 10

Gtr. 9

0 0 0 0, 0 2 0 0, 0 3 2 3 2 0, 0 0 0 0

B7

Em

(10 10 10) 12 11 8, 7 7 9, 7 8 9 8 7 8, 3 2 3 3, 2 0 2 0 2 1 4, 2 0 0 0 0 0

Fmaj7#11

Dm(add9)

B7

8 10 10, 10 8 10 8 10, 13 13 12 10, 10 10 10 10, 11 12 11, 2 0 3, 0 2 2 0 0, 3 2 3 2 3, 0 3 2 3 2, 2 1 2 2 1

Em Fmaj7#11

*Played behind the beat.

Dm(add9) B11 B7 Free time Em

Harm. -----

Pitches: E
B
G

Additional Lyrics

3. As the boy became a man
In came a calm sophistication I can hardly understand.
So lost in ego, didn't notice when the time had slipped away.
(Yeah, everybody's got a sob story.)
4. Jesus Christ was born to die.
Leave it to man to levitate his own to idolize.
We're simply sociopaths with no communication, baby.
I see your angle but we differ from our points of view.
(So tell me, what's your cross to bear?)

Gm Eb5

Far too man - y moons _ since you've _ felt well _ and strong. You see,

End Riff A

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

5 5 5 5 5 5 5 5 8 7 5 5 4 5 5 5 5 5 5 8 7 5 5 4 1 1 1 1 1 1 1 3 1 1 0 1 1 1 1 1 1 1 3 1 1 0

Gtr. 1: w/ Riff A

Gm F#o7 Gm Eb5

you could say good-bye, _ but _ you don't have to die, not ev - er. _

Gtr. 2

10 12 8 10

Gtr. 1: w/ Riff A (2 times)
2nd time, Gtr. 2 tacet

Gm F#o7

En - gi - neer _ the wires _ to _ your brain. _
2. What's it real - ly mean _ to be _ a man? _

3 5

Gm Eb5

Ar - chi - tect _ a code _ so you _ won't feel _ the pain. _
Think a - bout _ your an - swer, but _ please un - der - stand. _
With your _
While it's _

(3 5) 6 8

Gm F#°7

fam - 'ly by your side and vig - or in your eyes for -
nat - u - ral to fear, I'll make it dis-ap-pear for -

1 3 5 1 2 4

Gtr. 2 tacet
Gm Eb5

ev - er, live for - ev - er. I'm
ev - er and for - ev - er.

Chorus
Double-time feel

G5 D/F# Bb5 C5 D5

way up, a god in size, be-yond the reach of mor - tals and I shed my hu - man side.

Riff B **End Riff B**

Gtr. 2

8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 11 11 11 11 11 11 11 11 13 13 13 13 15 15 15 15
5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 12 12 12 12

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 1

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 12 12 12 12
5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 8 8 8 8 8 8 8 8 10 10 10 10 12 12 12 12

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff B

G5 D/F# Bb5 C5 D5

Fa - ther, whoa, fa - ther, I stare at my re-flec - tion. Have I lost that boy in - side? I'm a

Interlude

End double-time feel Half-time feel

G5 A \flat D5 C \sharp 5 D5 C \sharp 5 D5 C \sharp 5

par - a - digm. ____ Ah! ____

Gtr. 2

Riff C End Riff C

1 1/2

8 8 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

5 5 6 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr. 1

Rhy. Fig. 3

*T

5 5 4 0 12 0 0 12 0 12 11 0 0 11 0 11

*T = Thumb on 6th string

1st time, end half-time feel

Gtr. 2: w/ Riff C

D5 C \sharp 5 D5 C \sharp 5 D5 C \sharp 5

Gtr. 1

End Rhy. Fig. 3

12 0 0 12 0 12 11 0 0 11 0 0 11

12 0 0 12 0 12 11 0 0 11 0 0 11

Gtr. 1: w/ Rhy. Fig. 3

D5 C \sharp 5 D5 C \sharp 5 D5 C \sharp 5

Sin - gu - lar ____ I am, ____

Gtr. 2

1 1/2

10 10 10 10 10 10 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12

End half-time feel

D5 C#5 D5 C#5 D5 C#5

let ring 1/2

Guitar Solo

Gtr. 2 tacet

Gm

Gtr. 3 (dist.)

D/A Bb C D

f let ring 1 1/2

Gtr. 1 Riff D

End Riff D

5 7

Gtr. 1: w/ Riff D (3 times)

Gm

Gtr. 3

D/A Bb C D

let ring 1 1/2

Gm

D/A

Bb

C

D

15ma loco P.H.

6 3

Gm D/A B♭ C D

8va - - - - -

loco

8va - - - - -

G5 G♭5 F5

Double-time feel

D5

loco

Gtr. 3

Gtr. 1

Riff E

P.M. - - - - -

F5 E5 E♭5

8va - - - - -

loco

P.H. - - - - -

Pitch: G

End Riff E

P.M. - - - - -

D5

F5 E5 Eb5

Gtr. 3

15ma --- loco

P.H.

Pitch: D

The musical score for 'D5' and 'F5 E5 Eb5' features a complex melodic line in the upper staff, characterized by triplets and sixteenth-note runs. The lower staff provides a rhythmic and harmonic foundation with a sequence of numbers (15, 12, 15, 11, 15, 12, 15, 12, 10, 13, 10, 13, 14, 14, 15, 13, 15, 15, 13, 16, 13, 15, 13, 16, 15, 19, 17, 19, 19) and a 1/4 note rhythm. The score is marked with 'D5' and 'F5 E5 Eb5' at the top, and includes a '8va' instruction for the upper staff.

D5 F5 E5 Eb5

8va -----

A5 Bb5 G5 A5
 8va - - - - -
 Grtr. 3
 slight P.H.
 10 17 16 17 18 17 16 17 17 15 18 17 15 17 14 15 14 15 12 14 0 12 15 14 15 1 1/2 15 12 14 12 15 14 13 / 18 23 20

[illegible]

E♭5 F5 E♭5

The musical score for "The Great Wall" by Yehudi Menuhin is presented in three systems. The first system shows the guitar solo (8va) and the piano accompaniment. The guitar solo is marked with "8va" and "loco". The piano accompaniment is marked with "p". The second system shows the guitar solo and the piano accompaniment. The guitar solo is marked with "8va" and "loco". The piano accompaniment is marked with "p". The third system shows the guitar solo and the piano accompaniment. The guitar solo is marked with "8va" and "loco". The piano accompaniment is marked with "p".

Bridge

Gtr. 3 tacet

D5 Eb5 F5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 F5 Eb5

I have to ques - tion if these thoughts are mine. _ To live for-ev - er, but did some-thing in me die? I'm

let ring -----

1 3 5 (5)

3

G5 E \flat 5 C5 F5 D/F \sharp

claw-in' my skin, _ but I can't feel it in - side. _ I know the ag - o - ny _ of pain _ would hurt _ so much bet - ter. I'm

Gtr. 2

Gtr. 1

Outro-Chorus
Half-time feel

Gtr. 2 tacet

Gm Gm/A Gm/B \flat Cm D Gm

way up, _ so far up. _ Have I lost _ my - self to - night? _ Fa - ther, _ oh,

Gtr. 1

Gm/A Gm/B \flat Cm D G5

fa - ther, _ have you lost _ that boy you used _ to _ know? _

rit.

rit.

from Avenged Sevenfold - *The Stage*

Sunny Disposition

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Slow ♩ = 64

*Dm Riff A D(b5) Dm D°7 End Riff A

Gtr. 1 (dist.)

f

Gtr. 2 (dist.)

f

*Chord symbols reflect implied harmony.

Dm D(b5) Dm Bb5 A5 Ab5 D5 F5 E5 Eb5

Riff B End Riff B

Gtr. 1: w/ Riff A (2 times)

Dm

D(b5)

Dm

D°7

Riff C

End Riff C

Gtr. 2

let ring ----- 4

Verse

2nd time, Gtr. 2: w/ Rhy. Fill 1

Gtr. 2 tacet

*Dm⁶

D°7

Dm⁶

D°7

1. We've _ been through _ hell, _____ sewn up her _ eyes.
2. You _ own the _ burg, _____ we sleep in _ streets.

Riff D

End Riff D

Gtr. 3
(clean)

mf
let ring throughout

w/ pick & finger ----- 4

Riff D1

End Riff D1

Gtr. 4
(clean)

mf
let ring throughout

Gtr. 2

*Chord symbols reflect overall harmony.

Rhy. Fill 1
Gtr. 2

Dm⁹ D⁹7 Dm A^b A7^{#5}₉

Found fuel in _____ meds, _____ viewed through the nar - row, _____
 You dine then _____ waste, _____ we for - age to _____ eat, _____

Gtr. 3

Gtr. 4

Gtrs. 3 & 4: w/ Riffs D & D1
 Dm⁹ D⁹7

En - cour aged _____ fear _____
 Well, who _____ pays the _____ tab _____ when

Gtrs. 1 & 2

Dm⁹ D⁹7

when so in - clined, _____
 you cross the _____ line? _____

(♩ = ♩)

Chorus

Chords: Dm⁶ D[°]7 D5 A^b5 F5 A7[#]5

Vocals:

bought peace through wars that doomed our chil-dren to die.
Who writes the check? Who's herd-in' the swine?

Gtr. 3:

Gtr. 4:

Gtrs. 1 & 2:

P.M.:

Pre-Chorus

Chords: D5 F5 E5 G5 F5 A5 A^b5 A5

Vocals:

E - go is sure to fix the world,
Just takes a fence to rule the roost.

Gtrs. 1 & 2:

Riff E **End Riff E**

P.M.:

Post-Chorus

Chords: D5 F5 E5 G5 F5 A5 A^b5 A5

Vocals:

served up to hap - py boys and girls. To
As long as the scale has been re - duced.

Gtrs. 1 & 2: w/ Riff E

Double-time feel

D5 F5 E5 G5 F5 A5 Ab5 A5

make a de-ci - sion if grant - ed the priv - 'lege, but I'm a - fraid my taste is un-re - fined and
How can we see out - side of the pen when sur - viv-al has pos - ses - sion of our minds?
(Ah.)

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - - P.M. - P.M. - - - - - P.M. - - - - - P.M. - P.M. - - - - - P.M. - - - - - P.M. - P.M. - - - - - P.M. - - - - -

0 0 0 0 0 0 0 0 0 0 3 3 3 2 2 2 2 2 2 2 2 2 2 5 5 5 3 3 3 3 3 3 3 3 3 7 7 7 6 6 6 6 6 6 7 7 7 7 7 7

End double-time feel

D5 Csus2 Ab5sus2 Gsus2 D5

no one likes _ cheap wine. _
Calm - ly walk _ the line. _

12 12 8 7 0
12 10 6 5 0
12 10 6 5 0

Interlude

*Gtr. 5 Bb/D

Ebm

f

7 7 8 6 8 7 6 8 8 6 7 6 8 7

*Horns arr. for gtr.

Gtrs. 1 & 2

Riff F

End Riff F

0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1

Chorus

Gtrs. 1 & 2: w/ Riff F

Bb/D

Ebm

When the clouds _ kiss your eye, _____ shad-ows stain _ on the high _ rise. _____

Gtr. 5 Riff G

6 6 7 9 7 6 9 7 7 9 6 9 7 6

(♩ = ♩)

Bb/D

Ebm

Bb7/F

Ebm/Gb

Bb7/Ab

Raise your thumb _ to the sky, _____ fos - sil - ize. _____

Gtr. 5

End Riff G

9 9 6 7 6 9 7 6 9 7 7

Gtrs. 1 & 2

Riff H

End Riff H

0 0 0 0 0 0 0 0 1 3 4 6 (6)

1.

Interlude

Gtr. 1: w/ Riff B
Gtr. 5: tacet

Gtr. 2

Dm Riff I

D(b5)

Dm

Bb5 A5

Ab5

D5 F5

E5

Eb5

End Riff I

0 8 7 6 0 3 3 2 1

2.

Gtrs. 1 & 2: w/ Riff F
Gtr. 5: w/ Riff G

Bb/D

Ebm

All good things _ come with time. _____ When you know, _ then you'll know. _____

Gtrs. 1 & 2: w/ Riff H

Bb/D

$$\mathbf{E}b_m$$

Bb7/F

$$E_{bm}/G_b$$

Bb7/Ab



 { Such a mar - vel - ous find ____ } in an il - lu - sion. _____
 { Such a mar - vel - ous time ____ I will find }

Interlude

D5

C/E

F


G5

Spoken: Vlader Lauder sat in sorrow for all his teeth had gone. He

Spoken: Vlader Lauder sat in sorrow for all his teeth had gone. He

Gtr. 6 (dist.)

Gtr. 6 (dist.)



mf
w/ bar
grad. release

10 (10) (10) (10)

-3 1/2

Gtrs. 1 & 2

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains a melody starting with a half note G4, followed by a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The bottom staff is in bass clef and contains a bass line starting with a half note D3, followed by a half note E3, a quarter note F3, a quarter note E3, a quarter note D3, and a half note C2. The key signature has one sharp (F#), and the time signature is 4/4.

D5

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is divided into two measures by a bar line. The first measure contains the words 'drank sweet rum while fingering his gun and' and the second measure contains 'eyeballed a feast, not one bite he could eat.' The words are written in a cursive, handwritten style below the staff.

8va - - -

Harm. ----- 1

Harm. - - - - -

w/ bar -

+1 1/2

$$+1 \qquad \qquad -1 \qquad \qquad -1$$

w/ bar

$$\begin{array}{cccc} -1 & -1 & -1 & -1 \\ \diagup & \diagup & \diagup & \diagup \end{array}$$

~~(10)~~

5 (E) (E) (E)

~~(2.6) (2.6) (2.6) (2.6)~~

Pitch: G

Pitch: F

slack

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a five-line staff, with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The melody consists of two measures, each containing four eighth notes. The notes in the first measure are G4, A4, Bb4, and A4. The notes in the second measure are G4, A4, Bb4, and A4. Below the staff, there is a dashed line with the text "P.M." underneath it. The score is presented on a white background with black musical notation.

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

Em

Gtr. 7 *8va*

F

Gm

8va

D5

Em

F

Gm

8va

Gtr. 7

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5

Em

Gtr. 7

F Gm

8va *loco*

Gtr. 7

Dm B \flat sus2 Dm C \sharp o7

Gtrs. 1 & 2

End double-time feel ($\text{♩} = \text{♩}$)

Dm B \flat sus2 Dm C \sharp o7

w/ bar

-1 1/2

Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff C (1 3/4 times)

Gtr. 7

Dm D(b5) Dm

D°7

Gtr. 1: w/ Riff B
Dm

D(b5) Dm

Bb5 A5 Ab5 D5 F5 E5 Eb5

Gtr. 7

Gtr. 2

Bridge

Gtr. 2 tacet

Gtr. 7 tacet

Dm

Bbm

Dm

A7#5/C#

Dear _ ra - di - a - tion, my sweet _____ friend, ____

Gtr. 7

12/14 (14)

Gtr. 9
(slight dist.)

Riff J1

End Riff J1

mf
w/ heavy reverb

12 10 8 6 10 8 8 6
9 7 5 3 7 5 5 3

Gtr. 8
(slight dist.)

Riff J

End Riff J

mf
let ring throughout

0 6 7 6 10 6 6 6 6 7 7 6 5 7 6 5 6 6 5 6 6

Gtr. 10
(slight dist.)

Rhy. Fig. 3

End Rhy. Fig. 3

mf

6
7 7

Gtrs. 8 & 9: w/ Riffs J & J1 (3 times)

Gtr. 10: w/ Rhy. Fig. 3 (3 times)

Dm

Bbm

Dm

A7#5/C#

let a - gents dance up - on my _____ nerves. ____

Dm Bbm Dm A7#5/C#

Let sun - light glow un - der my skin,

Dm Bbm Dm A7#5/C#

the tox - ins seep in - to my soul.

D.S. al Coda
(take 2nd ending)
 (♩ = ♩)

Gtr. 1: w/ Riff B
 Gtr. 2: w/ Riff I

Dm D(b5) Dm Bb5 A5 Ab5 D5 F5 E5 Eb5

⌂ Coda

Free time
 D5

N.C.

It's an il - lu -

Gtrs. 1 & 2

string noise

Ebm(add9)

sion.

Gtr. 8

mp

8 10 7 6 7 10

Gtrs. 3 & 4: w/ Rhy. Fig. 2

F

Bbm

Bbm(add ii)

Gtr. 1

Gtr. 2

Double-time feel

Gtrs. 1 & 2 tacet

D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Oh!

Gtrs.
3 & 4

Rhy. Figs. 3 & 3A

w/ dist.

P.M. -----

P.M. -----

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Dm

C/E

F

Dm

Gm

F

C/E

F

End Rhy. Fig. 3

Gtr. 3

P.M. -----

End Rhy. Fig. 3A

Gtr. 4

P.M. -----

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Dm C/E F Dm Gm F C/E F

Dm C/E F Dm Gm F A7b9

Gtr. 3

6 6 6 6

3 3 3 5 5 5 7 7 7 3 3 3 8 8 8 7 7 7 5 7 8 6 7 9

Gtr. 4

6 6 6 6

0 0 0 2 2 2 3 3 3 0 0 0 5 5 5 3 3 3 2 3 5 3 6 5

Verse

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (2 times)

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Dm C/E F Dm Gm F C/E F

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

1. Hey!
2. Hey!

It Can't you see we're trip - ping on the wire,
goes be - yond big broth - er in the sky. Be -

walk - ing through the can - dy land of our de - sires?
yond the threat of mar - tial law, no Ho - rus eye.

Press the mag - ic but - ton and be - hold the world you crave.
No one came to cuff you, they just hand - ed you the chains.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 Dm C/E F Dm Gm F C/E F

Where's the fun — in free - dom when — it ren - ders you a
Blind fol - low the blind — and now — the one - eyed man is

$$\text{Dm} \quad \text{Dsus}_4^2 \quad \text{Dm} \quad \text{Gm} \quad \text{Gsus}_4^2 \quad \text{Gm} \quad \text{Dm} \quad \text{Dsus}_4^2 \quad \text{Dm} \quad \text{Gm} \quad \text{Gsus}_4^2 \quad \text{Gm}$$

Pledge al - le - giance, no flag. _____ God na - tion, god - damned. _____

slave? _____
king. _____

Gtr. 5
(elec)

mf
w/ dist.

Gtr. 6
(elec)

mf
w/ dist.

Gtrs.
3 & 4

[illegible]

2nd time, Gtr. 6: w/ Fill 1

F Fsus² F Bbm Bbm(add⁹₁₁) Bbm F Fsus² F Bbm Bbm(add⁹₁₁) Bbm

_____ The dev-il danc - es with the scorned. _ And how the fire _____ keeps us _____ warm. _

End Riff B

End Riff B1

End Rhy. Fig. 4

D.S. al Coda

Interlude

Double-time feel

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (last meas.)
Gtrs. 5 & 6 tacet

Dm C/E F Dm Gm F C/E F

Gtrs. 1 & 2: w/ Riffs A & A1
Gtrs. 3 & 4: w/ Rhy. Fig. 1

Dm

Gm

Gsus²

Gm

Fill 1
Gtr. 6

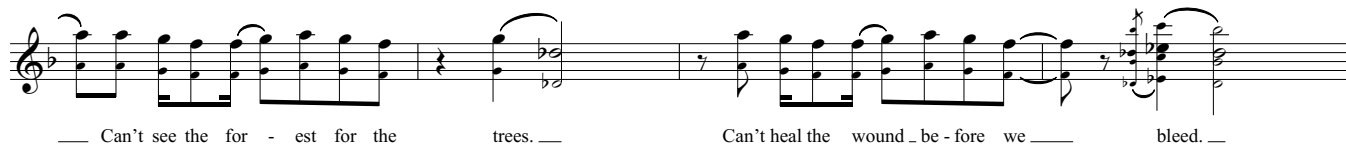
⊕ Coda

Gtrs. 5 & 6: w/ Riffs B & B1
Gtrs. 3 & 4: w/ Rhy. Fig. 4

Dm Dsus₂ Dm Gm Gsus₂ Gm Dm Dsus₂ Dm Gm Gsus₂ Gm



F Fsus₂ F B^bm B^bm(add₉) B^bm F Fsus₂ F B^bm B^bm(add₉) B^bm



Breakdown

D5/F[#]

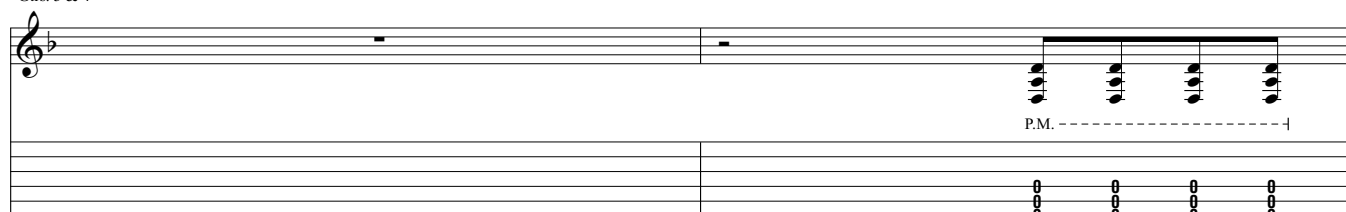
D5/F

D5/E

D5/E^b

D5

Gtrs. 3 & 4



Guitar Solo

D5/F[#]

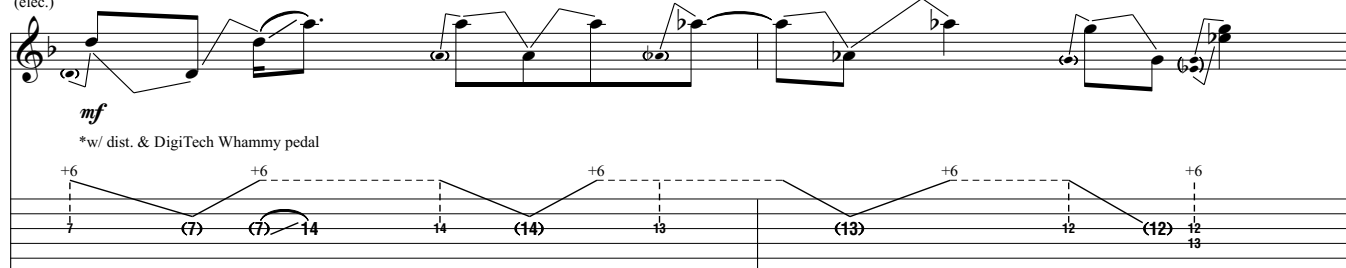
D5/F

D5/E

D5/E^b

D5

Gtr. 7 8va -
(elec.)



*Whammy pedal set for one octave above.

Gtrs.
3 & 4

Rhy. Fig. 5

End Rhy. Fig. 5



Gtrs. 3 & 4: w/ Rhy. Fig. 5 (2 times)

D5/F[#]

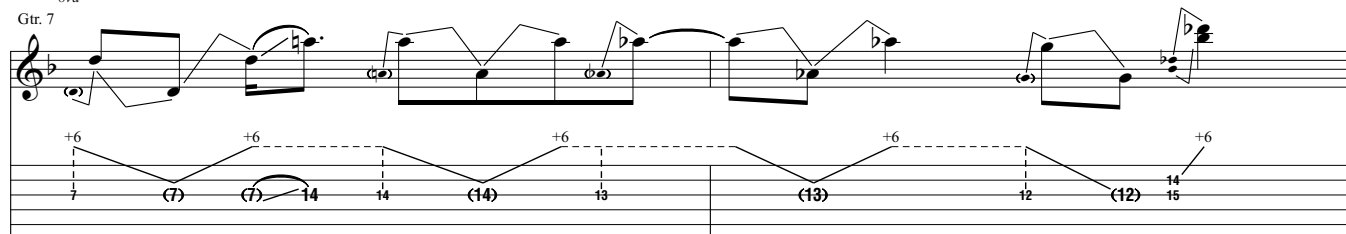
D5/F

D5/E

D5/E^b

D5

Gtr. 7



D5/F# D5/F D5/E D5/Eb D5

8va - - - - -

Fretboard diagram for guitar 8va: 15 (15) 14 13 12 13 12 11 | 10 11 10 9 10 (10) 10 8

D5/F# D5/F D5/E D5/Eb D5

Gtr. 7 *loco*

Fretboard diagram for guitar 7: X 10/12 | 8 10 11 12 10 11 12 10 12 13 | 13 13 10 12 12 13 (12) (13)

Gtrs. 3 & 4

Fretboard diagram for guitars 3 & 4: 5 4 4 5 3 3 5 2 2 | 5 1 1 | 0 0 0 0 0 0

Bridge

Gtrs. 3, 4 & 7 tacet

Dm

Gm

No form of pay - ment, — no pot of gold —

Fretboard diagram for the bridge: 10 10 10 10 10 10 10 10 10 10 9 8 | 6 6 6 6 6 6 8

Gtr. 8
(nylon-str. acous.)

mf

let ring throughout

Fretboard diagram for guitar 8: 10 10 10 10 10 10 10 10 10 10 9 8 | 6 6 6 6 6 6 8

Gtr. 9
(nylon-str. acous.)

mf

let ring throughout

Fretboard diagram for guitar 9: 0 2 3 1 3 0 | 5 3 5 3 5 3 3

A Dm D

will sat - is - fy the debt of what he's owed.

The first system of music features a vocal line in G major with lyrics "will sat - is - fy the debt of what he's owed." The guitar part includes chords A, Dm, and D, with triplets in the first and second measures. The bass line has triplets in the first and second measures and a double bar line in the third measure.

Gm Dm/F

Spill - ing from the hous - es in a trance, the chil - dren lined up on the road.

The second system of music features a vocal line in G major with lyrics "Spill - ing from the hous - es in a trance, the chil - dren lined up on the road." The guitar part includes chords Gm and Dm/F, with triplets in the first and second measures. The bass line has triplets in the first and second measures and a double bar line in the third measure.

Em7b5

A

Gtr. 8 tacet
Dm

— Curs - ing at the pip - er as he

Gtr. 8

12 11 12 9 12 15 18 17 17

Gtr. 5

8 11 11 12 14 14 12 (12) 12 10 10

Gtr. 6

7 9 9 10 12 12 10 (10) 12 10 10 13

Gtr. 9

5 3 3 5 3 3 2 2 3 2 2 0 2 3 1 3 0 0

Gm A Dm D

lured your kids a - way, _ and led them to the riv - er for what was _ their fi - nal day. _

Gtr. 5

Gtr. 6

Gtr. 9

12 (12) 9 11 14 15 14 13 14 (14) 11 9 8 11 10 (10) 9 10 9 8 7

11 10 11 10 9 10 (10) 8 6 5 8 6 (6) 5 7 6 5 4

5 3 5 3 5 3 2 2 2 3 2 2 1 3 2 3 3 2

Gm Dm/F Em7b5

No need for con-vinc - ing, on his pipe _ he played a song to fool them all. _

(7) 7 17 16 15 15 14 15 (15) 15 14 13 12 11 (11) 4 10

3 3 14 13 12 11 10 12 (12) 12 15 14 13 12 (12) 9 11

5 3 5 3 3 2 3 0 3 2 5 3 5 3 3 5

A A7b9

Fooled them all.

8va-----

10 (10) 6 9 9 12 (12) 15 (15) 17 (17) 21 (21)

8va-----

9 (9) 12 (12) 15 (15) 18 (18) 21 (21) 24 (24)

2 2 2 2 2 0 3 3 3 2 2 2 2 2 2 0

Chorus

Gtrs. 5 & 6: w/ Riffs B & B1 (1st 4 meas.)
Gtr. 9 tacet

Dm Dsus4 Dm Gm Gsus4 Gm

Pledge al - le - giance, no flag.

Gtrs. 3 & 4

6 6

P.M.-----

0 0 0 0 0 0 0 0 0 0 0 0 0 0

*w/ echo set for half-note regeneration w/ 2 repeats.

Dm Dsu

Tun - nel vi - sion, no man. _____ Dam - na - tion, god damn. _____

___ Can't see the for - est for the trees. ___ Can't heal the wound _be - fore we _____ bleed. ___

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (1st meas.)
D5 N.C.

D5	N.C.
----	------

from Avenged Sevenfold - *The Stage*

Creating God

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Fast ♩ = 150

D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5

Gtr. 1 (dist.)

mf

T
A
B

0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5

D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5

Rhy. Fig. 2

Gtr. 3 (dist.)

f

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

f

0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5 0 2 3 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5 D5 E5 F5 G5

End Rhy. Fig. 2

Gtrs. 3 & 4 (dist.)

f

10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 13 13 13 13 13 13 13 13 15 15 15 15 15 15 15 15

Verse

Gtrs. 3 & 4 tacet
3rd time, Gtr. 5: w/ Fill 1

*D5

F5 Ab5 D5 F5 D5 N.C.

1. Stand - in' in the shade of al - tru - is - m, ham - per - ing the call,
2. Nev - er held a high re - gard for Dar - win, se - lec - tion takes too long.
3. Have you no-ticed that I'm need - in' it more now more than it needs me?

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

P.M. -----| P.M. -----|

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F5 Ab5 D5 F5 D5 N.C.

came a mod - ern mes - si - ah to save us all,
A lit - tle kick in the pool should - n't do us wrong.
Got a cou - ple of bil - lion that seem to a - gree.

F5 Ab5 D5 F5 D5 Ab5 D5 G5 F5

Some - thin' far be - yond a work of fic - tion, pos - si - tron - ic brain.
De - vour - ing the ver - y last in - ven - tion man would ev - er need.
Surf - in' in an ar - ti - fi - cial di - men - sion, but we're not a - lone.

Gtrs. 1 & 2

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

Fill 1

Gtr. 5 8va -----|

w/ bar
let ring -----|

(16)

-3

D5 F5 Ab5 D5 F5 D5

A world that's void of all the an - guish and suf - fer - ing, _____ pain. _____
 But ex - po - nen - tial growth is a fright - 'ning thing _____ in - deed. _____
 Now the mas - ter has be - come just a step - ping stone, _____ oh. _____

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - *P.M. - - - - - - - - -

*Gradually lift P.M.

Pre-Chorus

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 D5

Bet - ter tame your con - vic - tions _____ be -
 Sweet Bo - he - mi - an ju - ry _____ the
 Like a blow to the e - go, _____

P.M. - - - - - - - - -

To Coda

G5 F5 G5 F5 G5 F5 G5 F5 G5 Ab5 A5

fore you go and o - pen the cage. _____
 round - ed up and hung in the street. _____
 bit - ter pills are hard - er to take. _____

P.M. - - - - - - - - -

grad. bend

1/4 1/2 3/4 1

Chorus
Half-time feel
D5

We're cre - at - ing — God, — mas - ter of our de - signs. —

Gtr. 3 Riff A

mf

Rhy. Fig. 4

Gtrs. 1 & 2

Bb5

G5

Gtr. 4 Riff B

mf

End Riff B

Gtr. 3

End Riff A

Gtrs. 1 & 2

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4
 Gtr. 3: w/ Riff A
 Gtr. 4: tacet
 D5

We're cre - at - ing God, un - sure of what we'll find.

1.

End half-time feel

Gtr. 4: w/ Riff B
 Bb5

G5

Yeah.

2.

G5

Yeah.

Bridge

Gtr. 3: w/ Riff A (1st 2 meas., 3 times)
 F5

E5

Some-times when I look up to the sky, I have to won -

Rhy. Fig. 5

Gtrs. 1 & 2

Eb5

der, are we sum - mon - ing the de - mon, you and I?

End Rhy. Fig. 5

Interlule

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 3: w/ Rhy. Fig. 2

D5 E5 F5 G5 D5 E5 F5 G5

D5 E5 F5 G5 D5 E5 F5 G5

D5 E5 F5 G5 D5 E5 F5 G5

D5 E5 F5 G5 D5 E5 F5 G5

Gtr. 4 *8va*-----

f

10 13 1 10 13 1 12 15 1 12 15 1 13 16 1 13 16 1 15 18 1 17 20 1 20 23 1

End half-time feel

D5 E5 F5 G5 D5 E5 F5 G5

5 E5 F5 G5 D5 E5 F5 G5

D5 E5 F5 G5 D5 E5 F5 G5

D5 E5 F5 G5 D5 E5 F5 G5

8va

let ring

19 22 19 22 19 22 (19) 15 15 17 (17) 13 13 13 (16) 12 (15)

22 22 22 22 18 18 20 16 16 16 15 15

X X

Guitar Solo

Gtr. 4 tacet

D5 N.C.

G5 F5 G5 F5

Rhy. Fig. 6

End Rhy. Fig. 6

Gtrs. 1 & 2

The musical score for 'P.M.' is written on a grand staff with five systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter rest, a quarter note A4, and a half note B4. The bass staff contains a whole note chord of G3, B2, and D3. The second system continues the melody in the treble staff with a half note C5, a quarter note D5, and a quarter note E5, followed by a half rest. The bass staff contains a whole note chord of E3, G3, and B2. The third system continues the melody with a half note F5, a quarter note G5, and a quarter note A5, followed by a half rest. The bass staff contains a whole note chord of C4, E3, and G3. The fourth system continues the melody with a half note B5, a quarter note C6, and a quarter note D6, followed by a half rest. The bass staff contains a whole note chord of A3, C4, and E3. The fifth system continues the melody with a half note E6, a quarter note F6, and a quarter note G6, followed by a half rest. The bass staff contains a whole note chord of F3, A3, and C4. The score concludes with a double bar line.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

D5 N.C.

G5 F5 G5 F5 D5 N.C.

[illegible]

G5 F5 G5 F5 D5 N.C. G5 F5 G5 F5

D5 G5 F5 G5 F5

Gtr. 5

-2 1/2

Riff C

Gtrs. 1 & 2

P.M. -----

End Riff C

Gtrs. 1 & 2: w/ Riff C (2 times)

D5 G5 F5 G5 F5

Gtr. 5

D5 G5 F5 G5 F5

D5

G5 *8va*

A \flat 5

A5

Gtr. 5

13 12 11 10 12 11 9 8 10 8 10 11 10 12 10 13 14 15 13 14 15 13 15 15

Gtrs. 1 & 2

P.M. -----|

grad. bend

1/4 1/2 3/4 1

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

D5

Gtr. 5 *loco*

B \flat 5

G5

D5

8va

B \flat 5

8va

G5

F5 Eb5

Gtr. 5 *8va*

let ring

16 17 (16) 17 (16) 17 (16) 17 (16) 17

Gtrs. 1 & 2

Coda

G5 Ab5 A5 Bb5

grad. bend

1/4 1/2 3/4 1 1 1/2

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Chorus

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)

Gtr. 3: w/ Riff A (4 times)

D5

Gtr. 4: w/ Riff B

Bb5

We're cre - at - ing ___ God, ___ mas - ter of our de - signs. ___

G5 D5

We're cre - at - ing ___ God, _

Gtr. 4: w/ Riff B
Bb5

G5

un - sure of what we'll find. Oo.

D5

We're cre - at - ing God, in search of the di - vine.

Gtr. 4: w/ Riff B
Bb5

G5

D5

Yeah. We're cre - at - ing God,

Gtr. 4: w/ Riff B
Bb5

G5

com - mit - ting su - i - cide. Yeah,

Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtr. 3: w/ Riff A (1st 2 meas., 3 times)
F5

E5

Eb5

yeah.

D5

Gtr. 3

7
x
5

Gtrs. 1 & 2

8

Verse

2nd & 3rd times, Gtr. 2 tacet
3rd time, Gtr. 5: w/ Fill 1

1st time, Gtr. 2 tacet

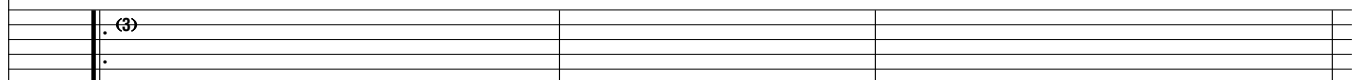
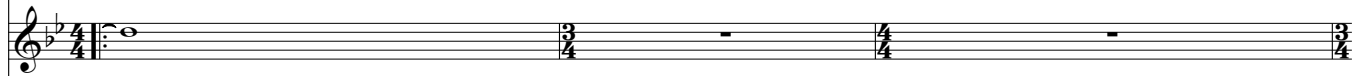
Gm Eb Am7 Dsus4 Gm Eb



1. Took me years to make my mo - tives clear,
2. There are words that nev - er found my lips.
3. Took the road, but should have chased the stars.

and the days have not been
There are words I'd soon for-
Now I've lost my own way

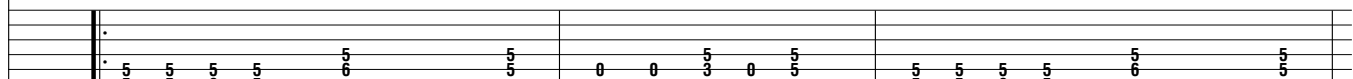
Gtr. 2



*Gtrs. 1 & 3 (slight dist.)



mf



*Composite arrangement

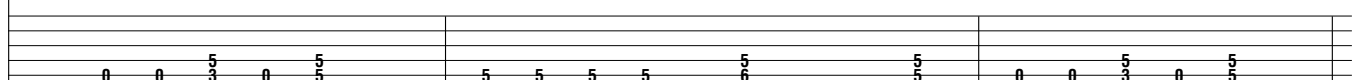
Am7 Dsus4 Gm Eb Am7 Dsus4



kind. _____
get. _____
home. _____

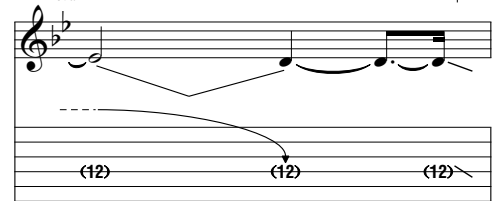
Once a stead - y gaze and charm - ing smile
Thought the trick was nev - er to look back,
Had a pho - to of the time we shared,

Gtrs. 1 & 3



Fill 1

Gtr. 5 *8va*



Gm Eb Am7 Dsus4 Gm Eb

has me bur - ied in the lines, I find. I walk in the noise, qui -
 but it seems I've lost my grip, I slip. The fast - er we run now, the clos -
 but I burned it long a - go, I know. I struck all the match - es, stuck -

Rhy. Fig. 2

Am7 D7 Gm Cm Am7 D5

- et em - ploys and dark - ness seems to know just where I am.
 - er the gun now and some - how all the bul - lets have my name.
 in the ash - es. For - give me. Won't you sim - ply speak my name?

End Rhy. Fig. 2

Chorus

Gtrs. 1 & 3 tacet
 Cm/Eb

G Cm/Eb G

Moth - er, wash the dev - il from my hands. Pray the Lord I have the strength to stand.

*Gtr. 4 Riff A End Riff A

let ring ----- let ring ----- let ring ----- let ring -----

*Synth arr. for gtr.

1st & 2nd times, Gtr. 4: w/ Riff A
 3rd time, Gtr. 4: w/ Riff A (1st 2 meas.)
 Cm/Eb

To Coda

G Cm/Eb

Moth - er, tell me, was it all a lie? Show me where the an - gels die.

⊖ Coda

Cm/Eb

G

Outro-Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (6 times)

Gtr. 4 tacet

Gm

Eb

Am7

D7

The musical score for "The fast" is presented in two systems. The first system shows the vocal line with the lyrics "The fast -" and the guitar line with a Gm chord. The second system shows the vocal line with the lyrics "The fast -" and the guitar line with a Cm chord. The guitar line includes various fretboard diagrams and techniques such as triplets, bends, and slides.

er we run now, the closer the gun now and some

Gm Cm Am7 D5
 - how we all found the warmth of the gun now. The fast -

Gm Eb Am7 D7

Took the road, but should have chased the stars.

- er we run ___ now, the clos - er the gun ___ now and some-

8va -

17 17 (17) 15 17 18 20 20 1 20 18 20 1 1/2 20 1 1/2 (20) 18 20 20 1 1/2 20 1 1/2 (20) 18 20

Gm Cm Am7 D5
 Now I've lost my own way home.
 - how we all ____ found the warmth _ of the gun _ now. The fast -
 8va loco
 3 1 1/2
 (20) 15 16 15 16 20 20 (20) 22 22 20 18 15 15 18 17 15 17 15 18 17 15 17

Gm Eb Am7 D7

Had a pho - to of the time we shared,

- er we run ____ now, the clos - er the gun ____ now and some -

Gm Cm Am7 D5

but I threw it all a - way.

- how we all ____ found the warmth _ of the gun ____ now. The fast -

Gm Eb Am7 D7

Took the road, but should have chased the stars.

- er we run ____ now, the clos - er the gun ____ now and some -

Gm Cm Am7 D5

Now I've lost my own way home.

- how we all _____ found the warmth _ of the gun _ now. The fast-

8va ----- *loco*

6 6 3

15 17 15 17 18 15 18 14 17 15 15 15 18 17 (17) 15 17 15 17 15 17 15 13 15 13 15 17 15 17 17 15 15

Gm Eb Am7 D7

Had a pho - to of the time we shared,

- er we run _ now, the clos - er the gun _ now and some -

let ring -----

(15) 17 15 17 18 17 (17) X X 15 14 (14) 16 17

Gm Cm Am7 D5

but I burned it long a - go, I know _

- how we all _____ found the warmth _ of the gun _ now.

(Ah, _____)

8va ----- *loco*

(17) 14 15 16/18 16 18 (18) 14 15 18 15/18 17 15 15 17 17 17 15

Gm Eb Am7 D7 Gm Cm

oo.)

Gtr. 5

rake 1

Gtrs. 1 & 3

Am7 N.C.

from Avenged Sevenfold - *The Stage*

Simulation

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Gtrs. 1-12: Drop D tuning:
(low to high) D-A-D-G-B-E

Verse

Moderately slow ♩ = 80

(Drums) Gm Bb Am Ab

1. It seems I should _ have walked _ a - way, ____

Gtr. 1 (clean)

mp
w/ slide
w/ slight delay

T
A
B

Gtr. 2 (clean)

Rhy. Fig. 1

mp
w/ fingers
w/ Leslie

T
A
B

Gm Bb A Ab

re - versed the wa - ger I've _ no means ____ to pay. ____

steady gliss. steady gliss.

3 7 6 5
5 8 7 6

Gm Bb A Ab

To - to has pulled back the green to - night, in sight.

*P.S. steady gliss.

*Beginning over neck pickup, quickly rub strings w/ pick while moving towards headstock.

3 7 6 5
5 8 7 6

Gm Bb Am Ab

Blue pills coat wish such dis - dain.

** (Oh.)

End Rhy. Fig. 1

3 7 5 5
5 8 7 6

**Fade in

Pre-Chorus

Cm

Gm/Bb

F/A

Fm/Ab

Now I've worn _ the shades _ for _ so long _

Gtr. 4 (clean)

mp

*H.H. -

5 (17) 4 (16) 3 (15) 2 (14) 1 (13) 1 (13)

*Harp harmonics achieved by lightly touching string w/ index finger at fret indicated in parentheses and plucking w/ thumb.

Gtr. 1

8 6 8 11/13 11/13

Rhy. Fig. 2A

Gtr. 3 (clean)

mp

w/ fingers
w/ Leslie

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

4 5 5 8 7 8 6 5 7 6 5 6 6

Rhy. Fig. 2

Gtr. 2

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

4 5 5 8 7 8 6 5 7 6 5 6 6

Chord progression: Cm Gm/Bb F/A Fm/Ab

that I've for - got - ten how _ to see. _____

8va -----

H.H. -----

w/ bar grad. dive

5 (17) 4 (16) 3 (15) 2 (14) 1 (13) 1 (13) (1)

-1

8va -----

*w/ delay -----

11/13 11 6/8 8/11 11/16 16/25

**

*Set for quarter-note regeneration w/ 4 repeats.
 **Hypothetical fret location.

End Rhy. Fig. 2A

let ring ----- let ring ----- let ring ----- let ring -----

4 5 5 8 7 8 6 5 7 6 5 6

3 8 0 6

End Rhy. Fig. 2

let ring ----- let ring ----- let ring ----- let ring -----

4 5 5 8 7 8 6 5 7 6 5 6

3 8 0 6

Gtr. 4 tacet
Gm

B \flat

A

Gtr. 3 tacet

rit.

The cur - tain ris - es, but ____ who dares ____ to pull ____ the ____

Gtr. 1

loco

rit.

Gtr. 3

rit.

Gtr. 2 Rhy. Fig. 3

rit.

Freely

*Gtr. 5: w/ fdbk. & bar effects (next 2 meas.)

A \flat

strings?

Gtr. 1

Gtr. 2

End Rhy. Fig. 3

*Gtr. 5 (dist.); played *mp*.

Interlude

Very fast ♩ = 192

Gtrs. 1 & 2 tacet

Gtr. 5: w/ fdbk. & bar effects (next 8 meas.)

*D5

Spoken: I know this may be

Riff A
Gtr. 6 (dist.)

mf
P.M. -----|

P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Chord symbols reflect implied harmony.

hard for you to be - lieve and all,

End Riff A

P.M. -----|

P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

but you on - ly ex - ist be -

Riff B
Gtrs. 6 & 7 (dist.)

f
P.M. -----|

P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

cause we al - low it.

F5 D5 Ab5

End Riff B

P.M. -----|

P.M. -----|

P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus
Double-time feel

D5 **F5** **E5**

I've _____ ques-tioned all ____ the voic - es in ____ my

Gtr. 8 (dist.)
mf
*w/ wah-wah

*Used as filter.

Gtr. 9 (dist.)
mf
**w/ wah-wah

**Used as filter.

Rhy. Fig. 4

Gtrs. 6 & 7

Eb5 **D5** **F5**

head. Are they mine ____ or have ____ I been ____ mis - led? _

Gtr. 8 (dist.)
mf
*w/ wah-wah

Gtr. 9 (dist.)
mf
**w/ wah-wah

Harm. w/ bar

Pitch: G

E5 Eb5

8va

loco

P.H.

Pitch: D

8va

loco

w/ bar

1

✓13

✓13

✓17

✓13

10

End Rhy. Fig. 4

P.M.

1 1 1 1 1 1 1 1 3 1 1 1 3 1 1 1

Gtrs. 6 & 7: w/ Rhy. Fig. 4

D5

F5

To - tal un - der - stand - ing don't

Gtr. 8

8va

loco

Gtr. 9

8va

loco

13

10

13

10

10

12

12

13

10

13

10

10

13

17

13

18

13

17

13

15

14

15/18

E5

Eb5

seem to mean ____ a thing when

8va

13 13 13 13 21 12 10 12 15 (15) 13 15 13

8va

19 16 17 16 18 16 17 16 19 16 18 16 17 18 15 16 15 18 15 17

D5

F5

you can't see ____ be - hind ____ the sil - ver screen, _

loco

13 13 13 13 10 13 13 10

loco

13 13 13 12 10 10 13 12

E5 Eb5

a fig - ur - ine.

12 12 (12) 1/2 (12) 11 11 10 11 13 11 10 11 13 10 10 13 10

12 10 12 1/2 (12) 1/2 (12)

D5 F5 E5 Eb5 D5 F5 E5 Eb5

Gtr. 8

13 10 13 13 13 10 10 10 13 10 10 15 1/2 (15) 15 13 15

Gtr. 9

15ma

Harm. w/ bar - grad. release

loco

2 -3 1/2 (2) (2) 0

Riff C

Gtrs. 6 & 7

P.M.

0 0 0 0 3 3 3 3 2 2 2 2 1 1 1 1 0 0 0 0 3 3 3 3 2 2 2 2 1 1 1 1

End double-time feel

D5 F5 E5 Eb5 D5 F5 E5 Eb5

10 13 10 10 13 10 10 12 10 13 13 13

15ma -1 -1 -1 3

Harm. -1 -1 -1 grad. dive

w/ bar +1 1/2 (0) (0) 2 2 2 3

Pitch: D -2 1/2 -6

End Riff C

P.M. 0 0 0 0 3 3 3 3 2 2 2 2 1 1 1 1 0 0 0 0 3 3 3 3 2 2 2 2 1 1 1 1

C5 D5 C5 D5 C5 D5 C5 D5

Can't you hear me

8va Harm. w/ bar grad. release

3 -3 1/2 -1

Pitch: D

8va Harm. w/ bar grad. release

5 -6 -2 1/2

Pitch: G

Rhy. Fig. 5

P.M. 5 7 5 0 0 5 7 5 0 0 5 7 5 0 0 5 7 5 0 0

Freely

A \flat 5

scream? _____

8va - - - - -

Harm. - - - - -
w/ bar - - - - -

+1/2 (3) +1/2 (3) w/ bar grad. dive (3)

8va - - - - -

loco w/ bar - - - - - w/ bar +2 P.H. (5) 9 (9) 8

End Rhy. Fig. 5

8va - - - - -

Harm. - - - - -
w/ bar - - - - -

+1/2 (3) (3) (3) Pitch: D

8va - - - - -

w/ bar - - - - - +1 (8) (8) (8) w/ bar (8)

(6)

Verse

Tempo I

Gtr. 2: w/ Rhy. Fig. 1

Gtrs. 6 & 7 tacet

Gtrs. 8 & 9 tacet

Gm

Bb

Am

Ab

2. By the way ___ of cos - mic rays, ___

Gtr. 8

Harm.
w/ bar

+1/2

3

Pitch: D

- 3 1/2

Gtr. 9

(8)

-1/2

- 4

Gtr. 1

*Vol. swell

a sub - tle break - down jarred ___ the code ___ dis - play. ___

Gtr. 1

(5)

3

6

Gm Bb A Ab

A sim - u - la - tion _____ as I _____ can tell, _____ our _____ cell. _____

steady gliss.

8 11 11 (11) 15

Gtr. 1 tacet
Gm Bb Am Ab

_____ Play - ing out _____ a hope - less scene. _____

(We.) _____

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

Cm Gm/Bb F/A Fm/Ab

We stand _____ to lose _____ all _____ our charm, _____

Gtr. 4 8va

H.H.

5 (17) 4 (16) 3 (15) 2 (14) 1 (13) 1 (13)

Gtr. 1

6 (6) 8 8/11 11/13 11

Cm Gm/Bb F/A Fm/Ab

and faith just seems to wane.

8va

H.H.

5 (17) 4 (16) 3 (15) 5 (17) 6 (18) 5 (17) 6 (18) 4 (16)

13 11 8 11 13 16

*w/ delay - steady gliss.

*Set as before.

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 4 tacet
Gm Bb A

A bil - lion years can seem a stun - ning - ly short

8va

Gtr. 1

w/ delay -

20 25

loco

steady gliss.
rit.

6

Freely
Ab

time.

Gtr. 5

8va

w/ bar

fdbk.

3 (3) (3)

Gtr. 1

steady gliss.

8 (8) 11

Interlude

Tempo II

Gtr. 1 tacet
Gtr. 5: w/ fdbk. & bar effects (next 8 meas.)
Gtr. 6: w/ Riff A
D5

Spoken: You've been beat-en down _____ time and time a - gain, _____

Gtrs. 6 & 7: w/ Riff B

and still you find _____ your - self at the cen - ter of it all. _____

Gtr. 8

δva - - - - -

Harm.
w/ bar
steady ascent

+2 1/2

-2 1/2

Pitch: G

Chorus

Double-time feel

Gtrs. 6 & 7: w/ Rhy. Fig. 4 (2 times)

I've _____ ques - tioned all _____ the voic - es in _____ my

Gtr. 8

loco

w/ bar
steady ascent

+1 1/2

7

10 10 10 10

9 7 9

Gtr. 9

loco

grad. release

1

3/4

1/2

1/4

13 13 13 13 13 13 13 13 13

Chorus

Chords: Eb5, D5, F5

Lyrics: head. Are they mine ____ or have ____ I been _ mis - led? _

Chorus

Chords: E5, Eb5, D5

Lyrics: — To - tal un - der - stand -

F5 E5 Eb5

- ing _____ don't seem to mean _ a thing when

(12) 13 (13) 12 12 12 10 12 12 10 12 10 12

D5 F5

you can't see _____ be - hind _____ the sil - ver screen, _

7 (10) 9/10 10 10 10

13 10 13 10 10 12 12 13 10 10 13 10 13 10 10 13 10 10 10

E5 Eb5

a fig - ur - ine.

8va

Harm. w/ bar

grad. dive

grad. dive

5 (5) 5 +1 1/2 *

-2 1/2 -2 1/2 -2 1/2 -2 1/2

Pitch: G

8va

loco

-1

w/ bar

-1

17 13 15 13 17 13 17 13 12 10 (10) 13

*Harmonic located one-third the distance between 2nd & 3rd frets. G

Gtrs. 6 & 7: w/ Riff C

D5 F5 E5 Eb5 D5 F5 E5 Eb5

Gtr. 5

Harm. w/ bar grad. release

3 (3)

-2 1/2

Pitch: D

8va

Gtr. 8

w/ bar

(2.4)

-1

-1 1/2

-2 1/2

-5

Gtr. 9

8va

13 10 13 10 13 10 15 11 14 11 14 11 17 12 15 12 15 12 15 13 13 15 13

End double-time feel

D5 F5 E5 Eb5 D5 F5 E5 Eb5

w/ bar

(3)

loco

9 11 7 7 5/7 9 9 11 11 12 12 12 10 10 12 11 13 10 13

8va

steady gliss.

19 15 18 15 19 15 18 20 19 15 18 15 19 15 18 20

Gtr. 5 tacet
Gtrs. 6 & 7: w/ Rhy. Fig. 5
C5 D5 C5 D5 C5 D5 C5 D5

Can't you hear me

Gtr. 8

8va

1 10 13 10 13 10 13/15 13 17 15 13 18 15 18 15 19 16 19 16 20 17 20 17 20 17 20 17

Gtr. 9

w/ bar

22 24 (24) 24 (24)

A \flat 5

scream? _____

8va-----

1
20

*1
20

*2nd string caught w/ previous bend.

8va-----

P.H.-----

1/2 1/2 1/2

9 (9) 9 (9) 9 (9) 10

8va-----

Gtr. 8

8va-----

Gtr. 9

P.H.-----

w/ bar
grad. dive

8 9 8

-1 1/2 -2 1/2 -4 -4 1/2 -5

Gtrs. 6 & 7

(6)

Interlude

Gtrs. 8 & 9 tacet

D5

C#5

C5

C#5

Spoken: You hear me?

Riff D

Gtrs. 6 & 7

End Riff D

5 4 3 4

Gtrs. 6 & 7: w/ Riff D (3 times)

D5

C#5

C5

C#5

You had one thing to do. (One thing! One thing!)

D5

C#5

C5

C#5

And you fucked it up. (Fucked it!)

D5

C#5

C5

C#5

Piece of shit. (Yeah, _____)

Interlude

Half-time feel

Gtr. 5: w/ bar effects (next 4 meas.)

D5

C#5/D

C5/D

C#5/D

D5

whoa!)

Rhy. Fig. 6

Gtrs. 6 & 7

P.M. -- -| P.M. -- -| P.M. -- -| P.M. ---- -|

0 0 7 5 6 4 0 0 6 4 5 3 0 0 5 3 6 4 0 0

End Rhy. Fig. 6

C#5/D C5/D C#5/D D5

P.M. ---| P.M. ---| P.M. ---| P.M. -----|

0 0 0 5 4 0 0 4 5 3 0 0 5 3 6 4 0 0 0 0

Gtrs. 6 & 7: w/ Rhy. Fig. 6

C#5/D C5/D C#5/D D5

C#5/D C5/D C#5/D D5

Spoken: Nurse, patient six - six - six - one - five - eight needs to

E5/D D#5/D D5 D#5/E E5

be sedated. We need five hundred CCs

Gtrs. 6 & 7

P.M. ---| P.M. ---| P.M. ---| P.M. -----|

2 2 0 0 9 7 8 6 0 0 8 6 7 5 0 0 7 5 8 6 2 2 2 2

E5/D D#5/D D5 D#5/D D5

of Blue Comfort.

P.M. ---| P.M. ---| P.M. ---| P.M. -----|

2 2 0 0 9 7 8 6 0 0 8 6 7 5 0 0 7 5 8 6 0 0 0 0 0 0

E \flat 5 **D5** **F5**

E5 **E \flat 5** **D5**

F5 **E5** **E \flat 5**

D5 **F5**

E5 **E \flat 5**

Gtrs. 6 & 7: w/ Riff C

D5 F5 E5 Eb5 D5 F5 E5 Eb5

5 8 10 7 10 7 10 6 8 10 8 10 11 10 8 10 12 12 11 12 9 11 10 9 10

D5 F5 E5 Eb5 D5 F5 E5 Eb5

8 11 9 9 11 9 11 9 9 11 8 11 8 11 9 12 12 9 12 10 8 12 10 8 11 9 11 9

Gtrs. 6 & 7: w/ Rhy. Fig. 5 (1st 2 meas.)

C5 D5 C5 D5 C5 D5 C5 D5

7 10 8 10 8 10 13 10 12 11 12 10 13 15 12/14 17 15 13 17 15 13 15 14/15 18 16 14 16 18 16 14 16

C5 D5 C5 D5 C5 D5

16 17 20 18 16 18 21 18 16 18 17 18 21 19 17 19 22 19 17 19 22 18 20 23 20 18 20 22 X

Gtrs. 6 & 7

5 5 7 5 0 0 5 5 7 5 0 0 5 5 7 5

Ab5 **Freely**

8va

Gtr. 10

grad. bend

1 1 1/2

w/ bar

grad. dive

20

(20)

-1/2

-2 1/2

-5

-6 1/2

Gtr. 11 (slight. dist.)

mf

w/ tremolo

w/ bar

grad. dive

1 3 5 6 13

(13) 10

-2 1/2

-5

slack

Gtr. 12 (slight. dist.)

mf

w/ tremolo

w/ bar

grad. dive

10

(10)

-1

-2 1/2

-5

slack

Gtrs. 6 & 7

6

6

Verse

Tempo I

Gtr. 2: w/ Rhy. Fig. 1 (1st 6 meas.)

Gtrs. 6, 7, 10, 11 & 12 tacet

Gm

Bb

Am

Ab

3. Pos - tur - ing the way I feel.

Gtr. 1

11 8

9

Gtr. 13 (slight dist.)

w/ fingers

6 8 6 6 6

3 5 5 3 3

6 8 6 8 6

5 7 5 7 5

Gm Bb A Ab

Is truth on - ly what we be - lieve is real? —

8 11

11/13 10 10 9 9/12 9 (9) 12 13
8/10 7 7 6 6/9 6 (6) 10 10
8 10 10

Gm Bb A Ab

Mar - vel the sketch - es that paint the night, — star - light. —

8 (8) 6

8va

15 16 14 17 17 16 16 16 16 16
15 15 15 15 15 15

Gtr. 2: w/ Rhy. Fig. 3
Gm

B \flat A

rit.

Take a breath — be — fore — it's all — e — rased — a —

rit.

8 (8) 11 (11) 13

8va

rit.

14 15 14 15 17 18 20 17 17
14 15 14 15 14 15 17 17 17
13 14 13 14

Freely
A \flat

N.C.
(Sound effects)

way.

8va

***w/ delay
steady gliss.*

8 13 25

***Set as before.*

8va

*H.H. H.H. H.H. H.H. H.H.

15 15 16 16 15 16 15 15
15(27) 15(27) 15(27) 15(27) 15(27)

*Harp harmonics achieved by lightly touching string w/ index finger at hypothetical fret location (past fretboard) indicated in parentheses and plucking w/ thumb.

from Avenged Sevenfold - *The Stage*

Higher

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Gtrs. 1 - 7, 9 & 10: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Slow ♩ = 70

**Gm

E♭

Cm

F

*Gtr. 1

mp
w/ fingers

T	3	4	4	1
A	3	3	5	2
B	5	5	5	3

*Kybd. arr. for gtr.

**Chord symbols reflect overall harmony.

B♭

E♭/G

Cm

D

3	4	4	3
3	3	5	2
3	5	5	4

Chorus

Gtr. 1 tacet

Gm

D/F♯

Cm

Gm/B♭

Freed of the world, shed of the weight.

(Ah, ah.

***Gtr. 2

mf

w/ fingers

let ring ----- let ring ----- sim.

3	3	3	3	4	4	3	3	1	1	1
5	5	5	4	4	4	3	3	1	1	1

***Piano arr. for gtr.

E♭ Gm D D7

On - ward _ to see you, _ my friend. _____

Ah. _____

Gm D/F# Cm Gm/B♭

Light years a - bove, _____ time seems to _____ wait. _____

_____ Take me high - er. Take me

E♭ Gm D D7

Prom - ise _ to see you _ a - gain. _____
(Prom - ise _ to see you _ a - gain.) _____

high - er, _ high - er, _ high!) _____

Interlude
Faster ♩ = 135

Gtr. 2 tacet

Dm Gm F Dm Gm F C F C/E C Gm F

Rhy. Fig. 1

*Gtr. 3 (dist.)

f

P.M. P.M. - - P.M. P.M. - - P.M. P.M. - - P.M. P.M. - -

*Doubled throughout

Dm Gm F Dm Gm F C F C/E C F C/E

mf

Harm. w/ bar

grad. release

Pitch: D

-4 1/2 -3 1/2 -2 1/2 -1

mf

Harm. w/ bar

grad. ascent

Pitch: A

-3 1/2 -3 -2 1/2 -2

Gtr. 3

End Rhy. Fig. 1

P.M. P.M. - - P.M. P.M. - - P.M. P.M. - - P.M. P.M. - -

Verse

2nd time, Gtrs. 4, 5 & 6 tacet

1st time, Gtrs. 4 & 5 tacet

Dm

1. It hurts _____ to re - mem - ber _____ all the
 2. We seem _____ to have found _____ it, _____ all the

8va - - - 1

(3)

8va - - - - - 1

(3) -1

Rhy. Fig. 2

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - |

0 0 0 0 0 0 0 3 5 0 0 0 12 12 12 0 12 12 0 0 0 0 0 0 3 5 0 0 0 12 12 12 0 12 12

C/D

mem - 'ries of _____ that day. _____
 hope we've been _____ de - nied. _____

Gtr. 3

End Rhy. Fig. 2

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - |

0 0 0 0 0 0 0 2 3 0 0 0 10 10 10 0 10 10 0 0 0 0 0 0 2 3 0 0 0 10 10 10 0 10 10

Dm

Pre-Chorus

Gtr. 3: w/ Rhy. Fig. 1

Dm

Chorus

Riff A

Gtr. 6 (dist.)

*Set for one octave higher.

Gtr. 3

Rhy. Fig. 3

5

Gm/Bb Eb Gm

weight. On - ward to see you, my

On - ward to see you, my

T T T T T T T T T T T T T T T

8 12 17 8 12 17 8 12 17 8 12 17 8 8 13 17 8 13 17 8 13 17 8 13 17 8 5 8 12 5 8 12 5 8 12 5 8 12 5

*Pluck string w/ tap finger.

D/F# 1. D7/F# 2. D7/F#

friend. friend.) (Ah

End Riff A

T T T T T T T T T T T T T T T

4 7 12 4 7 12 4 7 12 4 7 12 4 4 7 10 4 7 10 4 7 10 4 7 10 4 4 7 10 4 7 10 4 7 10 4 7 10 4

As before *As before

End Rhy. Fig. 3 Rhy. Fill 1 End Rhy. Fill 1

7 7 7
5 5 5
4 4 4

Gtr. 3: w/ Rhy. Fig. 3
 Gtr. 6: w/ Riff A
 Gm

D/F# Cm

Light years a - bove, time seems to

Take me high - er.

Gm/Bb Eb Gm D/F# D7/F#

wait. Prom - ise to see you a - gain.

Prom - ise to see you a - gain.)

Voc. Fig. 1 End Voc. Fig. 1

(Take me high - er, high - er, high!)

Interlude

D5 Eb5 D5 N.C. D5 Eb5 D5 N.C.

Gtr. 3

P.M. 6

P.M. 6

D5 Eb5 D5 N.C. D5 Eb5 D5 N.C.

P.M. 6

P.M. 6

* (Ah.)

*Fade in

Interlude
Half-time feel

D5 E5 F5 G5 A5 D5 E5 F5 G5 F5 E5

_____ Ah. _____

Riff B

End Riff B

Gtr. 7 (dist.)

mf

3 1 0 1 1 0 1 1 0 1 1 0 1 3 0 3 3 3 3 5

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3

P.M. - - -

0 2 3 5 7 0 2 3 5 3 2

End half-time feel

Gtr. 3: w/ Rhy. Fig. 4
Gtr. 7: w/ Riff B

D5 E5 F5 G5 A5 D5 E5 F5 G5 F5 E5

_____ Ah. _____ Ah.) _____

*Gtr. 8 (dist.)

f

12/14 17 19 12 12/14 (14) 12/14 17 19 12 12/14 12 (12) 10 9 7
x 10/12 15 17 10 x 10/12 15 17 10 x 10/12 10 (10) 8 7 5

*Doubled throughout

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

Gtr. 8 tacet

Dm

C/D

Gtr. 9 (dist.)

f
w/ bar

semi-P.H.

12/14 15 12 10 12 10 12/14 (14) 10/12 10 12 12 12 12/14 14 12

Dm

semi-P.H.

(12) 10 9 (9) 12/14 13 13 15 12 10 12/14 (14) 10/12 10

C/D

Gtr. 3: w/ Rhy. Fig. 1

Dm Gm F

10 12 12 12/14 12 12/14 14/15 14 12 10 12 10 13 10 13 15 12 12 13 12 14 15 13 15 12 13

Dm Gm F C F C/E C Gm F

12 12 (12) 12/15 15 12 10 10 12 12 10 8 8 12 8 12 13 12 8 12 8 13 8 10 9 10 9 10 9 5 5 7

Dm Gm F Dm Gm F

7 (7) 5 10 7 5 10 8 5 8 13 8 10 12 7 10 7 7 8 9 10 7 10 12/15 13 10 13 15

C F C/E C F C/E

17 13 15 14 10 15 10 12 10 12 15 10 15 10 12 10 15 12 10 15 10 12 13 10 13 15 20 15 13 10 12

Chorus

Gtr. 3: w/ Rhy. Fig. 3 (1st 7 meas.)

Gtr. 6: w/ Riff A (2 times)

Gm

D/F#

Cm

Gm/Bb

Freed of the _____ world, _____ shed of the _____ weight. _____

(Ah, _____ ah. _____)

18 18 (18) (18) 16 16 (16) 15 15 15 15

Eb

Gm

D/F#

Gtr. 3: w/ Rhy. Fill 1

D7/F#

On - ward _ to see you, _ my friend. _____

On - ward _ to see you, _ my friend. _____ Ah. _____

8 10 (10) (10)/13 13 13 13 13 (13)

Gtr. 3: w/ Rhy. Fig. 3 (1st 7 meas.)

Gm

D/F#

Cm

Bkgd. Voc.: w/ Voc. Fig. 1

Gm/Bb

Light years a - bove, _____ time seems to _____ wait. _____

Take me high - er.

11 10 10 (10)/16 (16)/20

Gtr. 3: w/ Rhy. Fill 1

Eb Gm D/F# D7/F#

Prom - ise ___ to see you ___ a - gain. _____

Prom - ise ___ to see you ___ a - gain.) _____

8va - 15ma -

1/2 1 1/2 grad. release P.H.

17 17 (17) 17 17 17

Interlude

Gm Gtr. 9 tacet Eb Cm D

15ma -

Gtr. 9

(17) (17)

Rhy. Fig. 5

Gtr. 10 (dist.)

mp w/ fingers *sim.*

3 3 3 3 3 3 3 3 3	4 4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4 4	3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3	2 2 2 2 2 2 2 2 2
5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5	4 4 4 4 4 4 4 4 4

Gm Bb/F Eb Gm/D Cm Eb/Bb Am7b5

Gtr. 10

End Rhy. Fig. 5

3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3	4 4 4 4 3 3 3 3 3	4 4 4 4 4 4 4 4 4
3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3
5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5

Gtr. 10: w/ Rhy. Fig. 5

Gm Eb Cm D

(Oh, _____ oh, _____ oh, _____ oh. _____)

*Female voices

Gm Bb/F Eb Gm/D Cm Eb/Bb Am7b5

Oh, _____ oh.) _____

Outro

Gtr. 10: w/ Rhy. Fig. 5 (5 5/8 times)

Gm Eb Cm D

Meet you in _____ the stars _____ to - night. _____ There you find _____ me drift - ing in _____ the

Gm Bb/F Eb Gm/D Cm Eb/Bb Am7b5

e - ther with - in the lull.

2nd, 3rd & 4th times, Gtr. 11 tacet 1st time, Gtr. 11 tacet

Play 4 times

Gtr. 11 (slight dist.)

mp
**w/ delay

13
11
10
12

**Set for dotted eighth-note regeneration w/ 5 repeats.

Gm Eb Cm D Gm Bb/F

(Oh, _____ oh, _____ oh, _____ oh. _____ Oh, _____ oh.) _____

Eb Gm/D Cm Eb/Bb Am7b5 Gm Eb Cm D Gm

Bb/F Eb Gm/D Cm Eb/Bb Eb/A N.C.

Gtr. 10 (Sound effects) 10 sec.

from Avenged Sevenfold - *The Stage*

Roman Sky

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Slow ♩ = 65

Dm C B♭sus2#11 B♭ F/A G5 F5 E5 B♭sus2#11 B♭

Gtr. 1 (clean) Rhy. Fig. 1 End Rhy. Fig. 1

mf

*w/ octaver
let ring throughout

TAB

*Set for one octave below.

Verse

Asus2 Em/G

1. As the em - bers _ rose _ _ _ through the Ro - man _ sky, _ _

Gtr. 2 (clean) Rhy. Fig. 2

mf

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

octaver off

Gtr. 1 tacet

C

Em

Gtr. 2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fill 1

Gtr. 2: w/ Rhy. Fig. 2

Asus2

Em/G

C

Em

Tell me, were you calm when they took your life?

Chorus

A

*A/C#

Dm

Cadd9

Just before you go, tell us how the heav-

Riff A

Gtr. 2

*Chord symbols reflect implied harmony.

Fsus2

A

A/C#

Dm

Cadd9

ens flow. Weightless evermore, as you walk beyond

Fsus2 A7 Bb C#o7

— that door, - shine for - ev - er true. —

End Riff A

Interlude
Gtr. 2 tacet

Dm C Bbsus2#11 Bb F/A G5 F5 E5

Gtr. 1

w/ octaver

Dm C Bbsus2#11 Bb

Verse
Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Asus2 Em/G C Em

2. Shared with us the world well be - fore your time.

Gtr. 1: w/ Rhy. Fill 1

Asus2 Em/G C Em

Though they took your voice, words for - ev - er shine, yeah.

Chorus

Gtr. 2: w/ Riff A

A A/C# Dm Cadd9 F#sus2 A A/C#

Just be-fore you go, _____ tell us how the heav-ens flow. Weight-less ev - er - more, _____

To Coda

Dm Cadd9 F#sus2 A7 Bb C#o7

_____ as you walk bey - ond that door, _____ shine for - ev - er true. _____

Gtr. 3 (slight dist.)

mf

f

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Dm C Bbsus2#11 Bb F/A G5 F5 E5 Dm C

w/ bar let ring ----- w/ bar let ring -----

10 10 8 8 10 10 (10) 13 13 13 15 12 12 10 12 13

10 9 9 10 10 (10) 14 14 12

Bbsus2#11 Bb F/A G5 F5 E5 Dm C Bbsus2#11 Bb F/A G5 F5 E5

let ring ----- let ring -----

12 10 10 10 10 1/2 6 8 5 6 6 6 8 5 6 6 6 8 5 3 3 3 3 5 5

12 10 10 10 10 10 12 12 12 12 14 14 14 14 14 17 17 17 17

Dm C Bbsus2#11 Bb F/A G5 F5 E5

let ring ----- let ring ----- let ring ----- let ring -----

10 10 10 12 12 12 12 13 13 17 17 17 17

10 10 10 12 12 12 12 14 14 14 14 14 17 17 17 17

Gtr. 1: w/ Rhy. Fig. 3
Asus2

Em/G C

"As you will sen - tence - me, your fear is be - yond - mine," yeah.

⌘ Coda

Em D.S. al Coda Bb C#°7

Gtr. 4 (dist.)
f

Outro-Guitar Solo

Dm Bbm Dm Bbm

Gtr. 4
f

Gtr. 2
f

F Bbm/Db Fm Dbm

13 12 (12) 12/15 (15) 15/17 17 15 15 (15) 12/15 15 13 13 13 15 13 14 13 15 13 (13) 15 13

8 10 10 10 10 10 8 8 10 8 11 10 8 10

Ab C Db Db/C

15/17 (17) (17) 15 13 13 14 15 12/17 17 15 13 13 15 13 13 15 13 13 15 13

11 13 13 13 13 13 10 9 10 9 10 9 4 6 6 6 6 6 6 6 6 6 6 6 3 6 6 6 6 6

Bbm Bbm/Ab Gb Db/F

13 14 13 15 15 10 (10) 8 10 8 10 8 6 6 6 9 6 9 6 (6)

8 6 8 6 6 8 6 8 6 8 6 6 8 6 4 3 4 2 3 4 3 3 1 3 2 1 3 1

C/E Fm Gb Db

8va -

F Bbm/Db Fm Dbm6

8va -

Ab C Dbm

8va -

*Hold bend while executing tap.

rit.

from Avenged Sevenfold - *The Stage*

Fermi Paradox

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman

Gtrs. 1-5, 7-10: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Fast ♩ = 160

*Gtr. 1 (dist.) D5 F#5 A5 F5 F#5

T
A
B

0 4 2 3 4

*Doubled throughout

A5 C#5 F5 D5

Gtr. 3 (dist.)

Gtr. 2 (dist.)
divisi

0 4 2 3 4

Gtr. 1

0 4 2 3 4

F#5 A5 F5 F#5

0 4 2 3 4

0 4 2 3 4

Gtr. 4

grad. bend

1 2 5 2 5 2 5 2 5 2 5 4 2 4 3

[illegible]

grad. bend

1/2

4

4

4

(4)

2 5

4

5 7

5 6 8

5 7

8 10 8 6 5

8 5 8 10

8 10 11

A5

F5

[illegible][illegible]

Gtr. 4 *8va* - 7 *loco*

A5 F#5

A5 F5 A5 F5

Gtr. 4 *8va* - -

V-----| □-----| □-----| □-----|

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1

P.M. -----|

Interlude
Half-time feel

F#m

F5

D5

F#m

8va

Gtr. 4

17 (17) 17 (17) 12/14 16 14 16 (16)

Gtr. 3

2 (2) 6 (4) 7 (6) 11 11 13 11 10 10 7 7 7 2

Gtr. 2
divisi

4 4 4 4 6 4 3 3 0 0 3 4

Gtr. 1

4 4 4 4 6 4 3 3 0 0 3 4

End half-time feel

F5

D5

8va

(16) 14 14 (14) 12 19 (19) 12 14 16 1/2 16 14 14 17 (17) 17 19 (19) 17

(2) (2) 6 (4) 7 (6) 11 11 13 11 10 10 7 7 7 (7)

(4) 4 4 4 6 4 3 3 0 0 0 0 0

(4) 4 4 4 6 4 3 3 0 0 0 0 0

Verse

1st time, Gtrs. 2 & 3 tacet
2nd time, Gtr. 4 tacet
3rd time, Gtr. 4: w/ Fill 1
3rd time, Gtr. 9 tacet

1st time, Gtr. 4 tacet

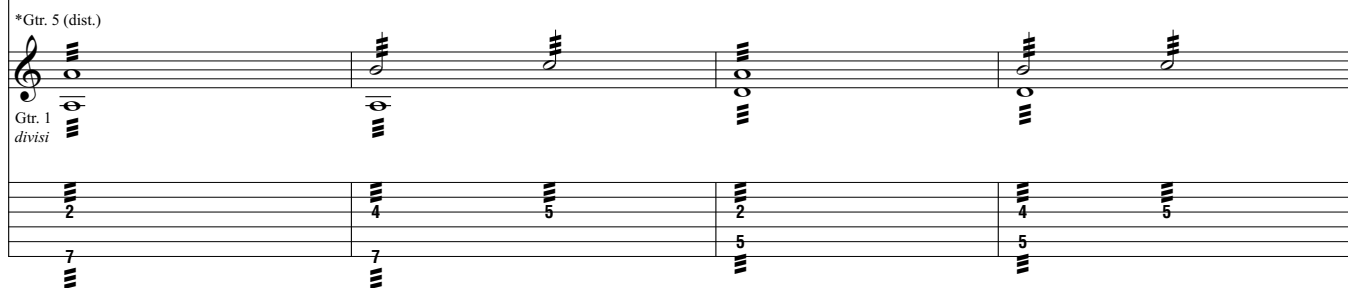
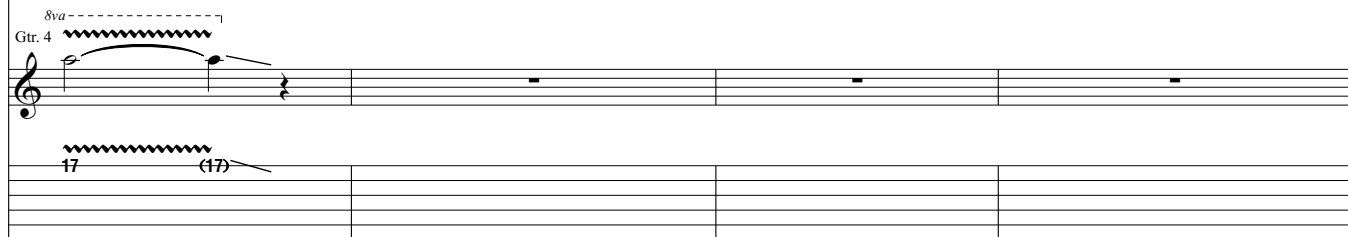
**Am

Dm



1. Lights paint the win - dows in the sky. _____
2. In the void we il - lus - trate our lives. _____
3. Where chil - dren shiv - er in the cold, _____

The past is sewn _____
E - merge in small, _____
the sun will shine. _____



*Played *f*

**Chord symbols reflect implied harmony.

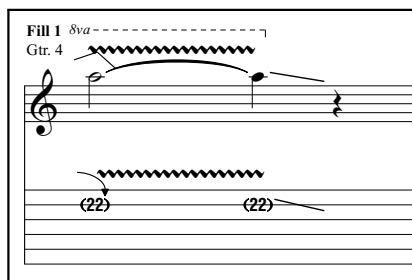
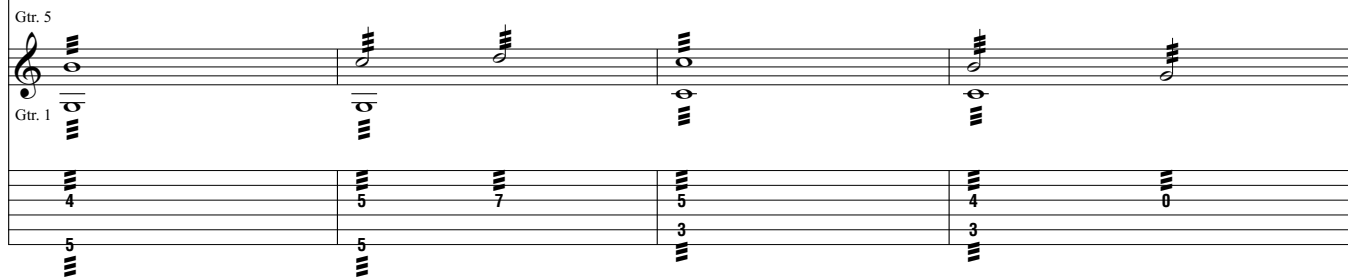
G

C



_____ in pur - suit _____
_____ heed the sign _____
_____ Just a touch _____

of our spir - it shown. _____
meant to e - volve. _____
to heal the blind _____



F B

But for now, there's no one home.
 To the end, we send the call.
 in our - selves we hope to find.

*w/ echo set for whole-note regeneration w/ 2 repeats.

E

E

Gtr. 3

Gtr. 2

Gtr. 5

Gtr. 1

Chorus
Half-time feel

Gtr. 5 tacet

Gtrs. 2 & 3 tacet

Am

C/G

F#m7b5

F

E(b6)

Heav - en works ___ on bor - rowed time. _____
(Walk a - lone. _

Gtr. 3

12 (12)

Gtr. 2

8 (8)

Riff A1 **End Riff A1**

Gtr. 6 (clean)

mf

let ring - - - - -

5 3 2 3 3 3 2 3 2 3 2 3 1 3 0 3

Gtr. 1 **Riff A** **End Riff A**

steady gliss.

7 7 5 5 4 4 3 2 (2)

Gtr. 1: w/ Riff A (2 times)
Gtr. 6: w/ Riff A1 (3 times)

Am

C/G

F#m7b5

F

E(b6)

Emp - ty pag - es burn, _ for - ev - er mine. _____
Walk a - lone. _

Gtr. 5

Riff B

Am C/G F#m7b5 F E(b6)

Mas - quer - ade us up - on high. Walk a - lone.)

steady gliss.

(5) 5 5 4 4 5 4 2 2 2 2 1 (1)

To Coda 2 To Coda 1 End half-time feel E(b6)

Am C/G F#m7b5 F

And all we are is all we've left be - hind.

Gtr. 5 End Riff B

5 5 5 4 4 5 4 2 2 2 2 1

Gtr. 1

7 7 5 5 4 4 3 2

Interlude

Gtr. 5 tacet

F#5

F5

D5

A5

F#5

Gtr. 4

grad. bend

semi-P.H.

grad. bend

P.H.

15ma --

Gtr. 1

A5

F5

D5

A5

F#5

15ma -----

loco

grad. bend

grad. bend

grad. bend

P.H.

15ma -----

loco

15ma --

Bridge

Gtr. 1: w/ Rhy. Fig. 1 (1 7/8 times)

Gtr. 4 tacet

A5

F#5

A5

F5

My sweet Me - du - sa, — re - flect the emp - ty in our be -

Gtr. 4

15ma -----

A5 F5 A5 F#5

ing.

A5 F#5 A5 F5

Snakes born of fi - re con - jure the de - mon of our dreams. _

A5 F5

Gtr. 1: w/ Rhy. Fill 1

D.S. al Coda 1

⊕ Coda 1

Interlude

End half-time feel

Gtrs. 1 & 5 tacet

Am

F

Gtr. 8 (dist.)

**pp*

w/ flanger

*Grad. vol. swell.

Riff C

**Gtr. 7

mp

let ring

let ring

**Synth arr. for gtr.

Dm E E7

Gtr. 8

Gtr. 4 *divisi*

mf

grad. bend

1

End Riff C

let ring

2 3 1 2 3 1 2 3 1 2 3 1 3 1 0 0 1 0 1 0 3 1 2 3 1 2 3

Guitar Solo Half-time feel

Gtr. 7: w/ Riff C (2 times)
Gtr. 8 tacet

Am F

Gtr. 4

15ma-----

loco

P.H.

Gtr. 9 (clean) Riff D

mp

let ring

let ring

7 5 5 5 5 5 5 5 7 5 8 7 5 8 7 5 6 5 5 6 5 6

Dm E E7

1 1/2

End Riff D

let ring

let ring

7 7 6 7 5 6 7 6 6 4 5 4 4 5 4 5

Gtr. 9: w/ Riff D

Am

F

Gtr. 4

7 5 5 (5) 5 7 | 5 5 5 8 7 (7) 5 | 7 5 6 5 | 6 1 hold bend 8 8 8 (8) 10 10 12

End half-time feel

Dm

E

E7

(12) 12 (12) 10 | 10 10 12 10 9 | (9) 7 12 (12) 7 (7)

F

Dm

Gtr. 4

6 10 8 7 8 8 | (8) 8 10 10 12 13 10 13 17 | 13 10 10 10 12 10 10 12

Gtr. 9

7 5 6 | 5 6 5 | 7 7 6

Gtr. 1

10 8 | 10 8 | 10 8 | 10 8 | 10 8 | 10 8 | 7 5 | 7 5 | 7 5

Dm/C Bm7b5 Bm7b5/A

8va

5

13 13 (13) 13 17 13 15 16 14 16 19 18 17 19 17 13 15 16 14 16 19 18 17 19 17 13 15 16 14 16 19 17 16 19

let ring

(6) 5 6 7 7 7 6 5 6 7

(7) 7 5 3 3 3 3 3 0

E Am

8va

grad. release

16 16 17 16 17 17 17 10 17 20 19 20

let ring

6 4 5 4 5 4 7 5 5

9 9 9 9 9 9 2 2 2

8va----- F F/E

let ring ----- let ring -----

2 3 10 8 10 8 10 8 10 8 10 7

Dm Dm/C E

8va-----

let ring ----- let ring -----

7 7 6 5 7 8 6 4 5

7 5 7 5 3 2 2 2

8va -

⊖ Coda 2

Gtrs. 1 & 6: w/ Riffs A & A1 (last 2 meas.)
Gtr. 5: w/ Riff B (last 2 meas.)

Gtrs. 1 & 6: w/ Riffs A & A1 (till fade)

The musical score consists of two systems. The first system shows a vocal line with the lyrics "be - hind." and a guitar line starting with a whole rest followed by a melodic phrase. The second system continues both parts. The guitar accompaniment is highly technical, featuring many bends (marked 1 1/2), vibrato (wavy lines), and complex fingering (e.g., (2) 2, (2) 2, 2 2, (2) 2, (5) 7). Chord symbols F, E(b6), Am, C/G, and F#m7b5 are placed above the staff at various points.

F#m7b5 F

grad. bend

Gtr. 5: w/ Riff B

E(b6) Am C/G F#m7b5

grad. bend P.M. ---

F E(b6) Am C/G

F#m7b5 F E(b6)

grad. release

Am C/G F#m7b5 F

15ma----- loco 15ma----- loco

P.H. P.H.

Pitch: E

E

Gtrs. 5 & 10 tacet

Am C/G F#m7b5

Gtr. 4

8va

let ring

1

(19) (19) 17 19 19 19 19 19 17 19 19

Bkgd. Voc.: w/ Voc. Fig. 1

F E(b6) Am C/G

8va

let ring

1

(19) (19) 17 19 19 19 21 21 22 21 22 21 22 21 22 21

2

2 1/2

Gtr. 5: w/ Riff B (1st 7 meas.)
Gtr. 10: w/ Riff E

F#m7b5 F E(b6)

8va

loco

grad. release

hold bend

2 1/2

2

1 1/2

1

(22) (22) (21) 22 22 21 21 21 21 21 21 21 22 17 10/12 9/10

Am C/G F#m7b5 F

grad. bend

1

1 1/2

(10) 12 12 12 12 12 14 14 15 15 15 10 20 14

Bkgd. Voc.: w/ Voc. Fig. 1

E(b6) Am C/G F#m7b5

1 1/2

1/2

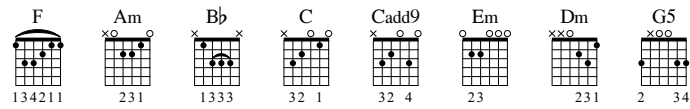
(14) 14 12 12 14 14 14 14 12 12

steady gliss.

from Avenged Sevenfold - *The Stage*

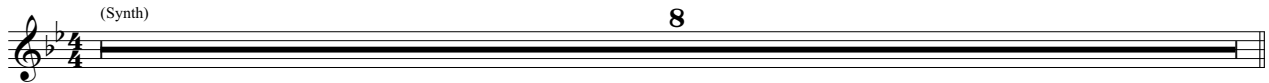
Exist

Words and Music by Brian Haner, Jonathan Seward, Matthew Sanders, Zachary Baker and Brooks Wackerman



Gtrs. 1-5: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately fast ♩ = 140



*Gtr. 1	Gsus2	Gm	Bbmaj7	Bb	Eb(#4)	Eb5	Dsus4	D
---------	-------	----	--------	----	--------	-----	-------	---

TAB	3 2	3	3 2	3	4 2 1	4 3 1	3	3
B	5	5	1	1	1	1	0	0

*Synth strings arr. for gtr.
**Vol. swells

Cm	Gm/Bb	Eb	D
----	-------	----	---

4	3	4	3
3	0	3	0
3	1	6	0

Gm	Bb/F	Eb
----	------	----

3	3	4
3	3	3
5	3	3

Dsus4 D Cm Gm/Bb

let ring -----

Eb D Gtr. 1 tacet N.C.

Very fast ♩ = 190
*Gm F#7

Gtr. 3 (dist.)
f

Gtr. 2 (dist.)
f

*Chord symbols reflect overall harmony.

Gm

Eb^mBb^m

8va-----1

loco

A^{o7}

Bb^mF^{#m}/A

C#m G#7/B#

V --- *□* --- *V* --- *□* --- *sim.*

8va --- *loco*

sim.

C#m D#°7 Em

8va ---

sim.

B7/D# Em F#°7

8va ---

sim.

8va ---

Gm Ebm/Gb Gm

8va

22 18 20 19 20 18 23 18 19 20 19 18 22 18 20 19 20 18

Ebm6/Gb Bbm Ebm/Gb

8va

23 18 19 20 19 18 18 13 14 13 15 15 10 11 10 8 8 8 11 8 11 10 9 11 9 10 11 10

Ebm F#7

11 6 8 8 8 8 9 8 6 8 8 11 6 9 8 6 8 7 8 8 4 7 5 4 7 10 7 10 8 7 10 13

G5 N.C. D5 Riff A

P.M. -----

0 0 0 0 0 0 0 0 0 0

Gtr. 3

10 10 10/13 13 13

10 10 10/13 13 13/16 16 16/13 13 13

Gtr. 2

7 6 5/8 9 10

7 6 5/8 9 10/13 12 11/8 9 10

Gtrs. 4 & 5 End Riff A

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 4 & 5: w/ Riff A (3 times)

Gtr. 3

13 12 11/14 15 16

13 12 11/14 15 16

Gtr. 2

8 9 7/10 12 11

8 9 7/10 12 11

8va-----

loco

13 12 11/14 15 16/19 18 17 14 15 16

10 10 10/13 13 13/16 16 16 14 15 16

8va-----

8va-----

8 9 7/10 12 11/14 15 13 10 12 11

7 6 5/8 9 10/13 12 11 10 12 11

loco

sim.

loco

10 5 6 7 6 5 11 6 6 8 6 6

10 10 10 13 10 10 6 6 9 6 6 7 6 5 10 5 6 6 6 11 6 6

Gtrs. 2 & 3 tacet
D5 F5 Bb5 A5
Gtrs. 4 & 5

***Half-time feel**
D5

*3rd & 4th times, Quarter-time feel

End quarter-time feel
Eb5

Play 4 times

Half-time feel
D5 C#o7 Bb5 C#o7

Dm Em

Gtr. 6 (dist.)

f

5-7 (7) 7-9-10-9-7 6 (6) 6-9-7 9 1/2 5-8-0

Gtr. 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr. 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Fm A^bm

grad. bend

grad. bend

1/2 hold bend

8 1/2 8 8 (8) 8-13 1/2 13 13 13 14-12 9-13 15-0

6 6 6 6 6 6 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9 9 9 9 9 9 9

8 8 8 8 8 8 8 8 8 8 8 8 8 8 11 11 11 11 11 11 11 11 11 11 11 11 11 11

Am

Bbm

8va -

Am Bbm

8va -

7 14 15 14 15 16 15 16 15 16 22 17 14 15 16 22 16 17 14 13 20 18 22 16 16 15 17

10 10 10 10 10 10 10 10 10 10 10 10 10 10 11 11 11 11 11 11 11 11 11 11 11 11 11 11

12 12 12 12 12 12 12 12 12 12 12 12 12 12 13 13 13 13 13 13 13 13 13 13 13 13 13 13

C#m

8va -

C#m

8va -

15 20 15 13 13 13 13 12 15 15 20 15 15 15 13 13 13 16 17 18 17 15 15 20 16 17 0 13 14

9 9

11 11

Em

8va-----

21 16 21 16 16 15 14 12 14 12 14 15 16 21 16 16 14 12 13 15 16 24 16 14 14 14 12 15 21 16 14

12 12 12 12 12 12 12 12 12 12 12 12 12 12

14 14 14 14 14 14 14 14 14 14 14 14 14 14

F

Gm

8va-----

10 10 12 13 12 15 15 20 15 15 12 13 12 10 10 11 11 15 16 14 16 16 (16) 17 16 16 16 15

10 10 10 10 10 10 10 10 11 11 11 11 11 11 11 11

10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12

G#m

Am

8va -

7

$C^\#_m$

17 17 17 19 17 17 17 17 19 20 19 20 19 20 21 20 20 18 18 20 20 22 24 22 17

16 16 16 16 16 16 16 16 17 17 17 17 17 17 17 17

17 17 17 17 17 17 17 17 18 18 18 18 18 18 18 18

Free time

8va -

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar solo section. The guitar part is in G major and 4/4 time. The solo section features a melodic line with triplets and a bass line with a repeating pattern. The score includes a key signature change to G major and a time signature change to 4/4. The solo section is marked with a 'V' symbol and a 'w/ delay' instruction. The score ends with a final chord and a key signature change back to G major.

8va ~~~~~ 15ma ~~~~~

p *mp* fdbk.

*Vol. swell Pitch: E

23 18 17 22 (22) 17 18 17 22 (22) 17 18 17 22 (22) (22)

17 17 17 17 17 (17)

18 18 18 18 18 (18)

Gtrs. 5 & 6 tacet
Dm(add9)

Gtr. 4
(Synth)

8va ~~~~~ loco

pp
w/ heavy reverb

17 18 17 13 15 14 15 14 15 12 13 12

12 14 15 12 13 12 15 14 12 14 15 14 15 12 13 12 14 15 13 17

8va ~~~~~ loco

13 12 10 22 12 22 12 22 12 22 12 22 13 12 13 12 5 (5)

Gtr. 4 tacet

9

12 14 15 12 13 12 14 15 14 15 12 13 12 15 14 12

Gtr. 6

Dm Dsus2 C#°7

loco

mf

*w/ delay

3 3

1 1 1/2

10/12 9 10 10 (10) 9 10 12 (12) 14 (14) 12 12

*Set for quarter-note regeneration w/ 2 repeats.

F C#°7

8va

1 1/2 1 1/2 1 1/2

(12) 12/14 (14) (14) 13 (13) 10 13 (13) 11 15 14 14 15 15 13 17

Bb Dm Gm

8va

1/2 1/2 1 1

(17) 17 (17) 15 17 15 (15) 11/15 15 17 18 17 (17) 15 18 (18) 18 18 (18)

A7 A7#5 D5

Gtr. 6 tacet

8va

loco

17 (17) 12 (12) 10/15 13 (13) 10 (10)

Slower ♩ = 64

Gtr. 7
(slight dist.)
Rhy. Fig. 1

B \flat Am Dm

mf
let ring throughout

B \flat Am Dm

End Rhy. Fig. 1

B \flat Am Dm

B \flat Am Dm

Verse

Gtr. 7: w/ Rhy. Fig. 1
2nd time, Gtr. 8 tacet

B \flat Am Dm

1. Our truth is paint - ed _____ a - cross the sky. ____
2. Think for a mo - ment _____ of all the lives ____

B \flat Am Dm

In our re - flec - tion, _____ we learn to fly. ____
stripped of their es - sence _____ be - fore their time. ____

B \flat Am Gm F Am Dm

No hand to hold _ us, _____ no one to save _ us from to - mor - row. _
 We stand to con - quer, _____ but is there noth - ing left to - mor - row? _

Gtr. 7

Gtr. 8 G \sharp 7 Am B \circ 7 C

2nd time, Gtr. 8: w/ Fill 1

Gtr. 8 (clean)

mf
 let ring throughout

Gtr. 7

(cont. in slashes)

Fill 1
 Gtr. 8

Chorus

*F

Rhy. Fig. 2

Am

F

Gtr. 7

Sail-ing a - way, _ be-yond the reach _ of an - y - one. Far be - yond the dreams _____ of

Voc. Fig. 1

(Ah, _____ ah. _____

Gtr. 8

6 6 6 6 5 5 5 5 6 6 6 6 8 10 8 10

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Am

Bb

F

C

Cadd9 C

Gtr. 9 tacet

Em

Am

Gtr. 7

ev - 'ry - one. No light to fol - low, _____ a

Gtr. 8

8 10 10 8 10 6 6 7 10 10 10 8 8 10 8 9 8 7 10 7 8 5 5 5 8 5

Gtr. 9 (dist.)

mp
w/ heavy reverb
let ring -----

6 6 8 8 9 8 7

Em Dm G5 End Rhy. Fig. 2

Gtr. 7

shot in the dark. — Does an - y - bod - y know? —

End Voc. Fig. 1

Ah.) —

Gtr. 8

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 7: w/ Rhy. Fig. 2

F Am

Sail - ing a - way, — be - yond the reach — of an - y - one.

Gtr. 8

F Am Bb F

Far be - yond the dreams — of ev - 'ry - one.

Gtr. 8

Gtr. 9

let ring —

C Cadd9 C Em Gtr. 9 tacet Am

Oo, ___ high from the heav - ens, _____ I

Em Dm G5

can't see the pain. _____ Does an - y - bod - y care? _____

Gtr. 8

[1. Bb F C] [2. Bb F C Bb Bb/A F C]

Gtr. 8

Gtr. 7

Interlude

*Gtrs. 7 & 8

B \flat B \flat /A B \flat /G B \flat /F B \flat /E F6 C

(2nd time, cont. in slashes)

*Composite arrangement

Dm

Rhy. Fig. 3

G

G5

Gtrs. 7 & 8

Gtr. 10 (dist.)

f

w/ heavy reverb & **delay

10/15 (15) (15)

**Set for sixteenth-note regeneration w/ 6 repeats.

C

Am

End Rhy. Fig. 3

6/8 (8)

Gtrs. 7 & 8: w/ Rhy. Fig. 3

Dm

G5

C

Am

Gtr. 10

8va -

loco

****p* < *mf*

10/15 (15) 1 1/2 2 1/2 7/16 (15) 1/2 12 (12) (12)

***Vol. swell

Gtr. 10 tacet

Dm

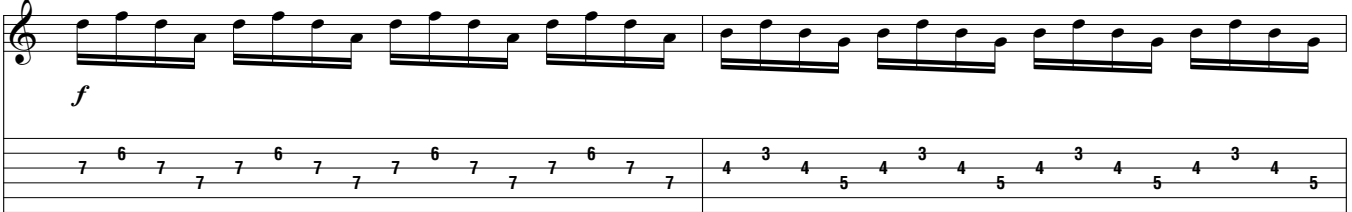
G5

Rhy. Fig. 4

Gtrs.
7 & 8



*Gtr. 11 Riff B



*Synth arr. for gtr.

C

Am

End Rhy. Fig. 4

Gtrs.
7 & 8

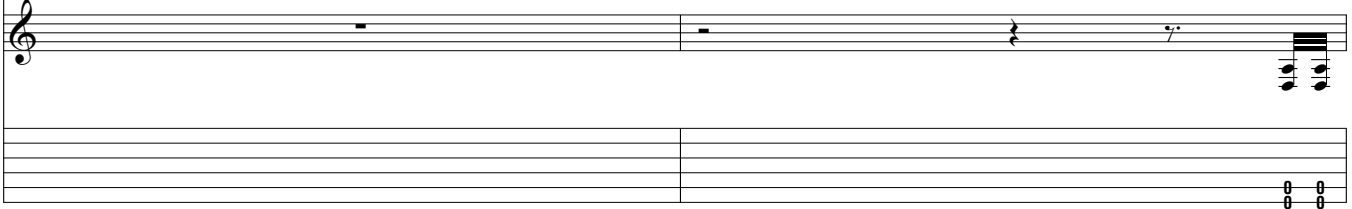


Gtr. 11

End Riff B



Gtr. 4



Gtrs. 7 & 8: w/ Rhy. Fig. 4
Gtr. 11: w/ Riff B (3 times)

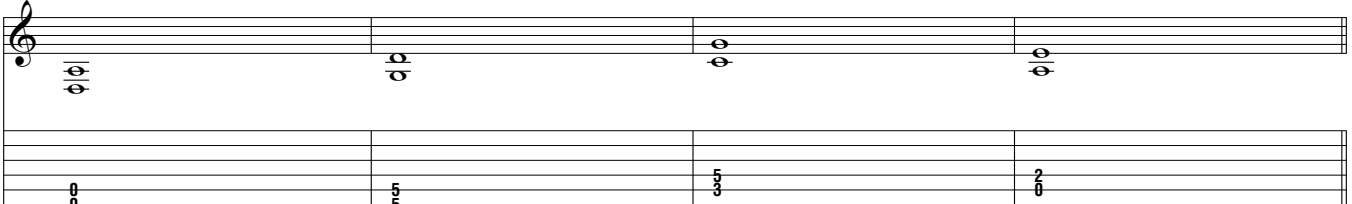
Dm

G5

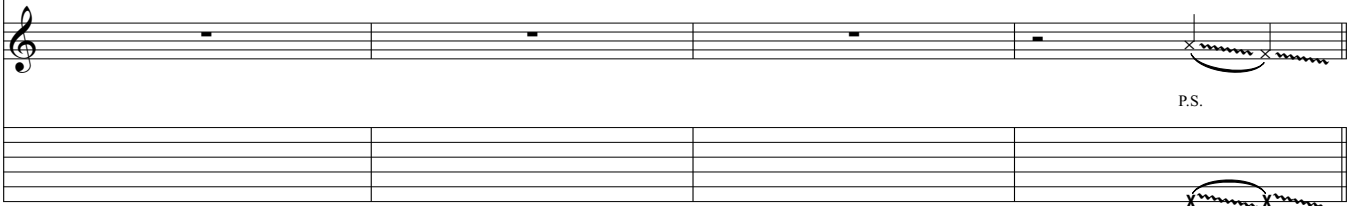
C

Am

Gtr. 4



Gtr. 5



Quadruple-time feel

Gtrs. D5 G5 C5 A5
4 & 5 Rhy. Fig. 5 End Rhy. Fig. 5

Outro

Gtrs. 4 & 5: w/ Rhy. Fig. 5 (14 1/4 times)
Gtr. 11: w/ Riff B (15 times)

D5 G5 C5 A5

Spoken: We have one collective hope: The earth. And yet, uncounted people remain hopeless. Famine and calamity abound.

D5 G5 C5 A5

Sufferers hurl themselves into the arms of war. People kill and get killed in the name of someone else's concept of God.

D5 G5 C5 A5

Dare we admit that our thoughts and behaviors spring from a belief that the world revolves around us? Each fabricated

D5 G5 C5 A5

conflict, self murdering bomb and vanished airplane, every fictionalized dictator, biased partison and wayward son. Part the

D5 G5 C5 A5

curtains of society's racial, ethnic, religious, national and cultural conflicts and you find the human ego turning the knobs and

D5 G5 C5 A5

pulling the levers. When I track the orbits of asteriods, comets and planets, each one a pirouetting

D5 G5 C5 A5

dancer in a cosmic ballet choreographed by the forces of gravity, I see beyond the plight of humans. I see a universe ever-expanding with its

Gtr. 12 (dist.)

mf

10 12 13
X X X
7 9 10

D5 G5 C5 A5

galaxies embedded within the ever-stretching, four-dimensional fabric of space and time. However big our world is, in our hearts and our minds and

10 12 13 12 13 15 13 12 10 8 9 7 5

Gtr. 12 tacet D5 G5 C5 A5 D5

our outsized atlases, the universe is even bigger. There are more stars in the universe than grains of sand on the

G5 C5 A5 D5

world's beaches. More stars in the universe than seconds of time that have passed since Earth formed. More stars than

G5 C5 A5 D5

words and sounds ever uttered by all humans who have ever lived. The day we cease exploration of the cosmos is the

G5 C5 A5 D5

day we threaten the continuance of our species. In that bleak world, arms-bearing resource-hungry people and nations would be prone to

G5 C5 A5 D5

act on their low-contracted prejudices and would have seen the last gasp of human enlightenment until the rise of a visionary

G5 C5 A5 D5

new culture once again embraces the cosmic perspective. A perspective in which we are one, fitting neither above nor below,

G5 C5 A5 D5 G5 C5 rit.

but within.

Gtr. 12 rit.

4 5 9 9 10 7 9 10 9 12 10 9 7 9 5 3

4 5 9 9 10 7 9 10 9 12 10 9 7 9 5 3

Gtrs. 4 & 5 rit.

5 5 2 0 5 5

5 5 2 0 5 5